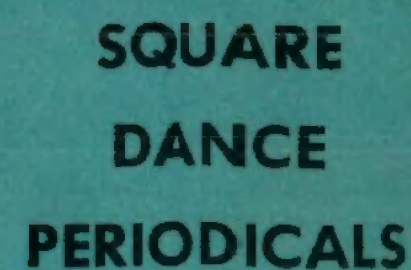


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APRIL, 1956

The Magazine of SQUARE DANCING



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American
**ROUND
DANCING**



Frank Hamilton

NEW

Those of you who are familiar with FRANK HAMILTON'S first "American Round Dancing" know it qualified as one of the most unique books in the field of Round Dance publications. In fact Sets in Order's regard for the book has induced them to publish a new book not only embodying everything in the first, but expanding the material and text in more detail. In addition a new "Teachers' Supplement" has been included.

"AMERICAN ROUND DANCING" is primarily a text book on "How To Do It" for teachers and those interested in perfecting their own technique and styling.

Composed of 48 pages, the book contains the following material: *Introduction to Round Dancing, Abbreviations & Symbols, Definition of Round Dance Terms, Positions Used, Steps & Figures, Discussion of Basic Round Dances, Art of Leading, Round Dance Styling, How To Use Instructions, Square and Round Dancing In A Program, & Teachers' Supplement.*

The text compiled and written by FRANK HAMILTON, acknowledged as one of the foremost Round Dance instructors, and stylists in the country, is illustrated in part by photos and drawings.

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She looks like a sweet southern belle from
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" **NO HEART**
AT ALL "



Here's a coupling of two NEW singing squares that mean dancing delight and for three very good reasons:

- first* **ROBBY ROBERTSON** cuts loose with some calling that's charged with gusto and finesse (so super-special that it's mediocre, already)
- second* **RUTH STILLION** of Coos Bay (that's in Oregon) composed the choreography (that's in Webster's) and this slim, trim gal has a certain way of designing a dance that is simple, but **different**
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PRESS TIME BULLETINS

ADVANCE REGISTRATION FEES are the same as at previous conventions. \$1.00 per day for each *dancer* if sent in before convention time. If you register at the convention, it will be \$1.25 each per day. Please send a separate card for each couple or single *dancer*, and designate *who* is the caller in the family. Callers' registrations must be received by April 1, 1956, in order to appear on the printed program.

Registration in Balboa Park Gym, San Diego, will open the day before the Convention, June 21, and will be conducted from noon until 8 P.M. So—if you want to go a day early and pick up your registrations, you'll have a running start on the whole thing. Caution—if you plan on checking into your motel or hotel on Thursday, be sure to write it on your registration card. Registration Chairman Les Airhart, reiterates a plea that you send *enough* money for everything you want—as explained on the registration cards—the first time you write, thus saving yourselves and the committee added correspondence. *Read* your registration cards carefully.

EXHIBITIONS AND DEMONSTRATIONS will be staged at the beautiful outdoor Balboa Bowl, just a step or so away from the dance halls. No exhibitions will be scheduled for the dances; the floor space will be needed for dancing! The Friday evening exhibition will be the National Cavalcade of Square Dancing showing the various styles of dancing throughout the country, and done by adult, non-professional groups from each area. Arrangements are in progress to televise this on a national hook-up. Each area with a distinctive style of dancing is being requested to sponsor such a group and try to arrange fund-raising affairs to see that they make it to San Diego.

AFTER PARTIES will be held on both Friday and Saturday nights after the regular dances—right at Balboa Park, and will be much simpler than at previous conventions. Sandwiches, coffee, etc., will be available at nominal prices, and of course, **MORE DANCING** for the die-hards!

TRAILER PARKS are somewhat difficult. Since June is one of the busiest months for trailer parks in San Diego, they cannot be forced or cajoled into holding any amount of space for visiting trailer square dancers. However, there are many trailer parks and more are being readied. A complete list will be available at the registration desk.

CHILD CARE FACILITIES will keep the little darlings off your neck during the daytime sessions, with competent professional personnel to take them on beach trips, picnics, etc., for only \$2.75 each per day (9 A.M. to 5 P.M.), including lunch and transportation. Also, there will be dormitories set up right at the park for evening "sitting."

A MAMMOTH BANQUET will be served Saturday evening from 5 to 7:30 with many important personages in attendance, at the giant outdoor Spreckels Organ Pavilion, at a price of only \$2.00 per plate. Children under 12 will be served separately at \$1.00 each. Tickets will not be sold at the convention! They must be purchased ahead of time.

HOUSING may be a terrific problem if you wait until the last minute. If you wish to stay with a group, it is suggested that you use your headquarters hotel, as it will be impossible to house sizeable groups together in motels. Reservations are being assigned to the closest-in motels first, and the longer you wait, the further out you will be.

Because of the fact that housing reservations cannot be held after 5 P.M. without a deposit, you are asked to send a \$10.00 deposit per room with each request so that late arrivals will not be disappointed.

TRANSPORTATION will be provided from all downtown hotels to Balboa Park. Parking lots will be set up all around the park and shuttle busses will be scheduled all during the convention to bring you right to the dancing area. There will be a small fee for the bus rides. For any convention info, direct inquiries to Fifth National Square Dance Convention, Balboa Park Admin. Bldg., San Diego 1, Calif.



The Silver Spur

To DR. LLOYD SHAW
of Colorado Springs, Colorado:

THIS FIRST Silver Spur award could never have gone to anyone but you because your strong clear voice, more than any other, aroused American Square dancing from its long sleep.

We lifted our heads and straightened our backs as your laughing voice called, "Wake up America! Wake up and dance!" From the heart of the Rockies we heard the crack of the fiddle . . . piano . . . bass . . . guitar and accordion . . . the hoedown! "Wake up America!"

And we danced! We arose to our toes and took the hands of our friends and neighbors and danced to the rhythm of our fathers' music.

To you — America's beloved Pappy Shaw — we award this small tribute . . . for your happy voice was the shining spur that awakened us all.

THE SETS IN ORDER FOUNDATION
speaking for
THE SQUARE DANCERS OF AMERICA

LOOSE TALK

Original Call by Red Warrick, Longhorn No. 113

Swing with your partner and sashay your corner
The gents left hand star, turn it one time about
Pick up your maid, in a star promenade
Hold 'em tight boys make each minute count.
The girls turn right back—meet your own with a right hand
A left 'round your corner, then promenade your own. (Original partner)
We'll swing don't you worry, we can if we hurry
If people will leave us alone.
The heads you promenade, go half way 'round with your maid
Then you do a right and left thru; Turn them 'round where they are
Sides pass on thru, separate go 'round two
(Sides pass thru—lady go right—gent go left back to home)
Come back into center and star. (Right hand star)
Turn that star 'round the land do a left allemande
Sashay right with your own, take your corner promenade home
I'd give that new honey a swing worth the money
If people would leave us alone.
Repeat: Figure for heads. Break: Same as opener.
Repeat: Figure twice for sides. Ending: Same as opener.

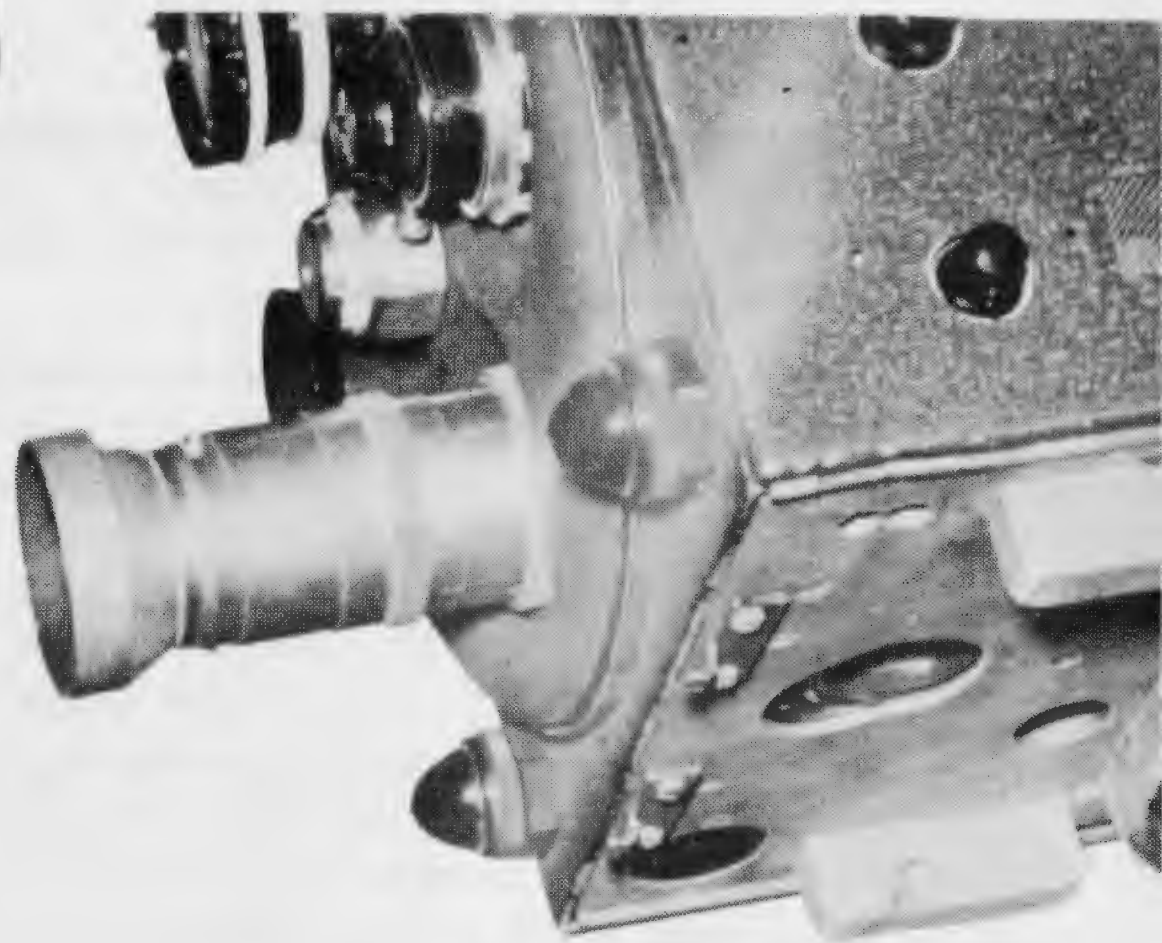
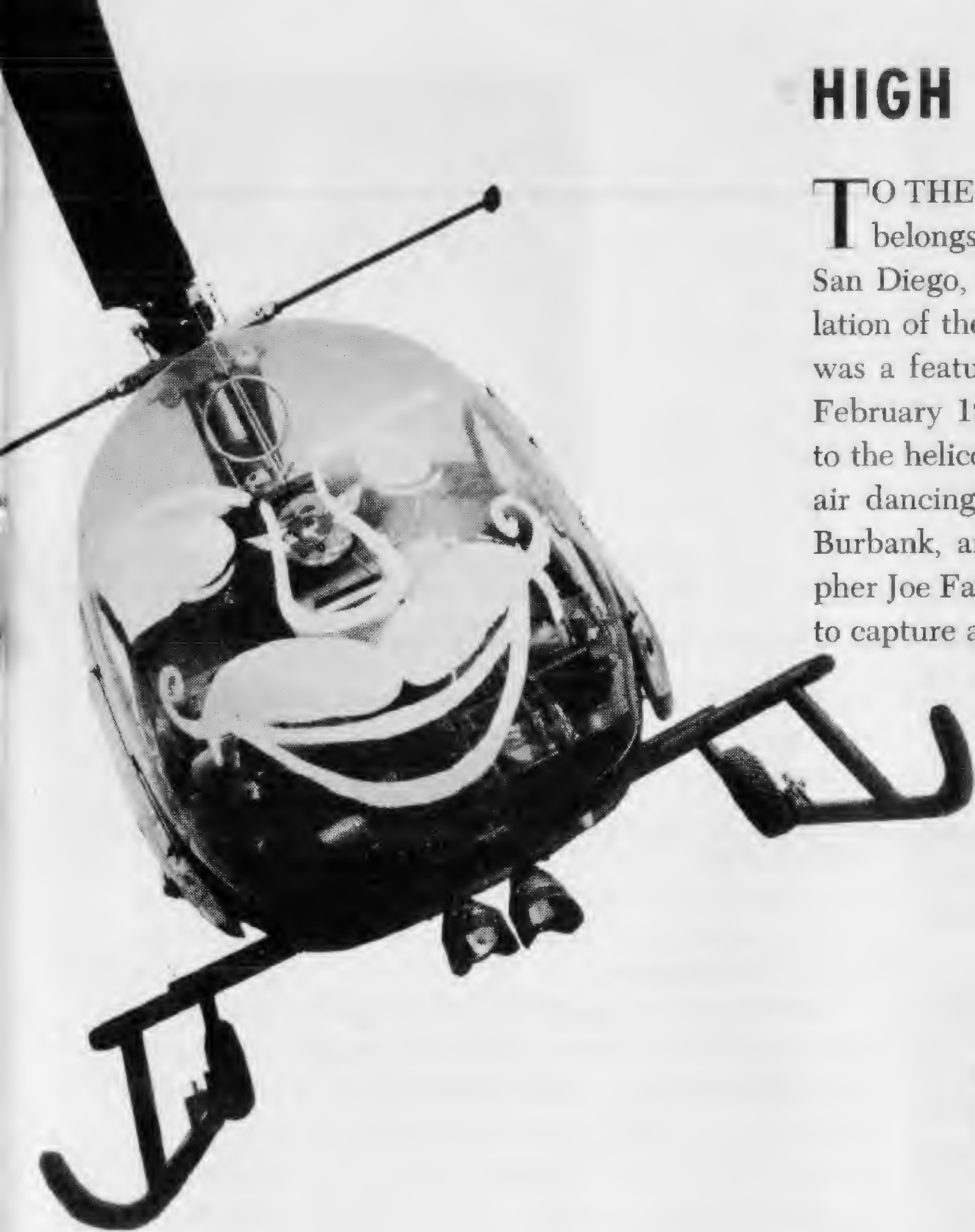
COTTON PICKER

By Luke Raley, San Leandro, Calif.

First and third bow and swing go up to the middle and back again
Forward again with a right and left thru turn 'em around and cross trail thru
Lady to the left, gent to the right.
Split the ring and around one down the middle and pass thru
Go around one and listen to me into the middle and box the flea
Left hand to the opposite.
Face the sides and box the gnat
Right hand.
Pass thru and box the flea with the one you meet face to the middle and keep
it neat
Box the gnat across from you come on back with a right and left thru
Turn 'em around and pass thru split the ring go around two
Now the side two couples a half sashay then go forward eight and back that way
As the head couples are splitting the ring and "around two," the side couples
do a half sashay. The head couples then join the sides to form two lines of four
facing each other.
Now box the gnat across from you and just the ends pass thru to a —
Left allemande — partner right, a right and left grand.

HIGH LEVEL SQUARE DANCE

TO THE "What Will They Think of Next?" Department belongs this one. Flyers from the Naval Air Station, San Diego, Calif., demonstrate their skill at the manipulation of the whirly-birds in a square dance routine! This was a feature of NBC's Wide, Wide, World telecast on February 19, and Arnie Kronenberger called the square to the helicopters. The swooping and swirling of the mid-air dancing took place near NBC's television studios in Burbank, and created quite a spectacle. Staff photographer Joe Fadler was on hand during the hours of rehearsal to capture and bring you the scenes on this page.



These are the high-flying Navy square dancers: L to R, Lt. Dave Sollinger, Lt. (j.g.) Robt. Dowe, Jr., Lt. (j.g.) Steve Wholihan, Lt. Cmdr. Wallace Warwick, Lt. O. W. H. Robertson, with Caller Arnie Kronenberger.



IT'S FUN TO BE

M. C.

IN THE infancy of square dancing when there were no callers and the four or five parts of any given quadrille were memorized by the dancers (just as many of the round dance sequences are done today) the program of the evening was usually run by one gentleman holding the lofty position of Master of Ceremonies. The announcing of the various dances listed on the program was his duty.

As time went on (and this has a familiar ring) more and more new dances, both in the couple variety and in the quadrille, were introduced. Instead of one quadrille of four or five parts there might be half a dozen or more equally long and equally complicated introduced into the dance activity of that time.

The dancers, bewildered to say the least by the complication of so many similar figures in different sequences, needed a hand and so an additional task went to the Master of Ceremonies, who now, instead of just announcing

Dance Chairman

Are you planning a large Square Dance Event? Be sure to supply your Master of Ceremonies with the information and assistance he's going to need. If he is from outside your area he'll need to know something about each caller and about the evening's program. Often the Master of Ceremonies is introduced — be sure he knows who will introduce him and when to make his appearance. He'll also need to know if you plan to open with the Grand March or the National Anthem. The more you can tell him in advance, the better job he can turn out.



Square dance festivals are a joyous affair for M. C. Chuck Jones (right) and Caller Louis Lutz at Laramie, Wyoming.

the dances, was called upon to prompt as the various figures came along.

Today the prompter's job has gone to the square dance caller, whose evening's work includes some use of singing calls, patter calls, and cues for the round dances. The caller's job for the most part, is still that of being the Master of Ceremonies.

Getting the squares upon the floor, announcing the refreshments, making particular mention of birthdays, anniversaries, or calling attention to special visitors at the dance is all just part of the evening's work. The duties of Master of Ceremonies often fall on others as well as the caller. The club president or perhaps the hospitality chairman of a group may take to the microphone during part of the evening. Here the need for knowledge in what to say as well as how to say it is important. To all who use the microphone and address those gathered at a square dance club, there are a few things that are good to remember.

Find out about the microphone you're going to use before you get up to it. Remember, there's no need to yell. The microphone is your assurance that your normal talking voice will be heard all over the hall.

Say what you have to say as clearly and as briefly as you can. For the most part the folks at a square dance are there to dance and have a good time and don't care too much about lengthy readings of minutes of past meetings or of non-square dancing business. Keep all that for your business meetings at some other time. Only cover those things that are of general interest to everyone in the hall. Politics, long drawn-out stories, and particularly colorless reports usually go over with a dull thud.

If you must use notes to remember names, dates, etc., keep them on the small size. If you're the humorous type be sure your brand of humor is popular with the particular group you're addressing.

The Big-Big Affair

The person selected to be the Master of Ceremonies for the big round-up or square dance festival has a tremendously responsible job. For the most part, his is comparable to that of the ring leader of a giant three-ring circus. With a number of callers calling on the program the Master of Ceremonies will usually have the task of pacing the program. A smooth running three hours requires that each caller is ready and on hand a fair amount of time before his scheduled appearance. It is the Master of Ceremonies' responsibility to check that the orchestra and each particular caller have cleared the keys and the tunes, and occasionally the tempos to be used. A suitable introduction of each caller appearing on the program is just part of the duty, but here is one spot where the whole program could fall down. Over-introducing a younger and less-experienced caller is just as wrong perhaps, as under-introducing a caller with great experience. The wise M. C. will always find the kind things to say about each person he introduces, limiting the remarks to a very brief delivery of well-chosen words. Ending with the particular caller's name the introduction should encourage a welcoming round of applause that should do much to encourage the caller.

Often an M. C. can stay with a caller he has introduced just long enough to adjust the microphone before the call starts and then retire to a spot where he can listen to be sure that the sound balance of voice and music is being controlled satisfactorily. At the end of each call, applause is usually normal and the Master of Ceremonies will often find it wise to stay away from "post mortems" or after-remarks and keep up the pace of the program by getting directly on to the introduction of the next caller.

The alert M. C. will be constantly thinking ahead as the program progresses. He'll have the names of various callers who are ready to step in to "pinch-hit" in the case of an emergency. He will know the names of various members of the dance committee, to whom thanks should go and he will look for a good

way to have tribute paid to the hard workers on a committee without having the entire program stopped while a dozen or so officers troop uncomfortably on to the stage.

Aim At Non-Dancers Too

Announcing the dance for the dancer's sake is just part of the caller's job. In many instances the dance is held in a large hall where spectators form a large viewing audience. Here the Master of Ceremonies will look for an opportunity to explain square dancing to the uninitiated and perhaps in so doing and without tiring the dancers he can sell more prospects on taking a beginner's course.

Here then, for the Master of Ceremonies, whether for the small dance or the large festival, are a few check-off points that will help him do his job successfully:

1. Start the program on time and end it on schedule.
2. If you are introducing other callers, plan what you are going to say well in advance and make your notes, if necessary, on small 3 x 5 pocket sized cards to have ready for immediate reference.
3. Be at the dance early enough to check the sound equipment. Talk with the orchestra and go over the program with them.
4. If you are responsible for the round dance portion of the evening's program be sure that the necessary music is all lined up and in the proper order.
5. Be sure to acknowledge and give credit to the live music, at least on one occasion, during the program.
6. Group the necessary announcements in such a way that they can be delivered without losing your audience.
7. Try not to deliver your introduction or messages unless you have the attention of your floor. Often a clever gimmick can be worked out to get the dancers' attention without having to revert to uncomplimentary demands over the microphone.
8. Remember, being a Master of Ceremonies is an honor bestowed upon you by the square dancers in any given area. Treat this honor with careful consideration and you will add much pleasure, not only to those dancers present, but to yourself as well.



Edna and Gray Hodges, square dancers who contribute their Drive-In Theatre for Sunday church.

Gray and Edna Hodges, West Webster, N. Y.

SQUARE dancers are terrific people. Two enthusiastic members of the New York branch of the big fraternity deserve a pat on the back for their untiring efforts in developing a Drive-In Church for shut-ins. This was long a dream of Edna Hodges who, because of her work with the handicapped, knew how much religion meant. With the help of her husband, Gray, they enlisted the aid of ten clergymen in the town of Webster where they operate a Drive-In Theatre.

Soon a co-operative church service was being held, not only for shut-ins but for picnic-bound families and workers on the way to their jobs. Many people with small children are able to attend a church service without the formality of dress and worry over their children disturbing others. Each car is greeted by a minister as it drives into the theatre area, and any who wish to discuss their problems are encouraged to do so after the service.

Each Sunday a different denomination has its pastor conducting the service. It is com-

DRIVE-IN CHURCH

made possible

by interesting

SQUARE DANCERS

plete with choir, singing, and offering. The collection envelopes are marked and forwarded to the church for which they are intended. As many as 15 denominations have been represented in a single collection plate.

Attendance has been growing steadily since the opening of the Drive-In Church, and transportation is being organized to help bring handicapped persons from hospitals and institutions. The facilities of the Empire Drive-In are, of course, without charge, and Gray Hodges mans the sound equipment himself although it means that each Sunday he must rise only three or four hours after closing the theatre after the late Saturday show.

Indeed, Gray and Edna Hodges are proving again that square dancers are inspiring people to know.

Cars lined up just after a rain for the services at the Drive-In Church.





Bruce Johnson

Bob Osgood

Terry Golden

Joe Lewis

Ralph Maxhimer

Bob Ruff

HERE'S YOUR CALLING AND TEACHING TEAM BE WITH THEM ALL WEEK AT ASILOMAR

(1st SESSION: JUNE 26 THRU JULY 1 — ALSO 2nd SESSION: JULY 2 THRU JULY 7)

JUST IMAGINE a solid fourteen hours of square dancing classwork and fun each day for five days. Attend as many or as few classes as you desire. Enjoy the challenging calls of Windsor's recording star Bruce Johnson, the styling classes of Bob Osgood, the sad and merry folksongs of Terry Golden, the thrilling calling style of that Dallas boy, Joe Lewis, the round dance classes expertly planned and directed by Ralph and Eve Maxhimer, and the friendly calling lift of Bob Ruff.

Imagine being able to bring the youngsters along with you on the never-to-be-forgotten square dancing holiday. The kids' program, to take care of youngsters from the age of five on up, is carefully planned and supervised by Babs and Bob Ruff. No need for Mother and Dad to have a care in the world when they know that the young ones are having fun, too.

In addition to the hours of specialized class work there are the clinics where the dancers and the callers alike may gain specialized knowledge.

There are the big parties at night and the after-party surprises every evening. The meals prepared by the French chef Nucelle defy description. If this is your first summer to come to California, make it a complete one by including this week at Asilomar. If you've been out this way before you already know the beauties of the Monterey peninsula. Let us greet you after the Fifth National Convention in San Diego at Asilomar in 1956.

Send for your special illustrated brochure today. If you already have yours send for one for a friend.



SPECIAL ANNOUNCEMENT

Sets in Order is proud to announce a special addition to the faculty of the first two sessions of Asilomar. Dr. Lloyd "Pappy" Shaw, respected and beloved leader in the square dance movement, author of "Cowboy Dances" and "The Round Dance Book," inspiration for the Cheyenne Mountain Dancers, technical advisor for motion pictures, recording artist on the Decca label and founder of Lloyd Shaw Recordings, will present a series of lectures on the background of square dancing at the *first two* Asilomar sessions.

TWIRLS - WHIRLS

THE SIMPLEST form of twirl — that of the man turning the girl under his arm prior to a promenade — leads us into several different categories of this particular turning figure. The “California Twirl,” “California Whirl,” “Box the Gnat,” and “Box the Flea” are four commonly used reversing-direction movements appearing in a great number of today’s popular square dance figures. First, perhaps, is the figure known as the “California Twirl.” It is used as a quick method of reversing direction while retaining the same relative position. This is the figure you use in “Inside Arch, Outside Under” (Dip ’n Dive). When the active couple reaches the outer edges of the square, the girl turns under her partner’s raised arm as the two of them face the center of the square.

The “California Whirl” is similar with the exception that the man works with his corner, man’s left hand and ladies’ right joined.

In the “Box the Gnat” and “Box the Flea” the movement starts with the two persons facing each other and the action changes their direction individually. A “Box the Gnat” is a right hand to right hand figure, with the girl making a left face turn under the raised right arm of the man. A “Box the Flea” is a left hand to the left hand figure, with the girl making a right face turn under the man’s raised left hand.

Note: Our thanks to Frank and Carolyn Hamilton who were posing for illustrations for their new book “American Round Dancing” and consented to pose for the pictures on these pages. Señor Jose Fadler did the camera work as usual.



CALIFORNIA TWIRL. The man, partner on his right, raises the joined hands (1), and as he walks around clockwise (2) his partner, walking counter-clockwise, ducks under the raised arm to reverse direction (3) but in the same spot.



CALIFORNIA WHIRL. The man, holding his corner's right hand in his left (4) raises the joined arms, and walks counterclockwise (5) while the girl walking clockwise ducks under the raised arm until they change direction (6).



BOX THE GNAT. As the man meets the girl with his right hand (7) he raises the lightly joined right hand and moves clockwise around as the girl makes a left face turn (8) until the position of both individuals is reversed (9).



BOX THE FLEA. The couple joins left hands (10) and, as the man walks around counterclockwise, the girl makes a right face turn (11) until the couple has reversed its directions (12), and is ready to go into the next figure.

HERE'S PHOENIX'



JOE BOYKIN

SQUARE DANCE DADDY

HIS name is Joe Boykin and Phoenix dancers—especially those who have been at it for quite a spell—think of him as the Daddy of the movement in the Cactus State. Joe started as a dancer and later was urged to help out with calling chores. This was clear back in 1941. He started teaching some simple figures to a score of folks who got the square dance “bug” and wanted to shake a mean ankle! Joe found it refreshing, indeed, to see people enjoying this new experience. This kind of fun is contagious and the spirit helped to cement the impression of square dancing Joe got as a boy in Leon County, Texas, and later as a student in Virginia.

As an instructor and caller, Joe has taught and organized dance clubs in most of the towns of Arizona. He spent two summers in the mountain communities of north and eastern Arizona, teaching and calling to the folks who took to square dancing like ducks to water. They wanted and needed a wholesome recreation for teen-agers as well as adults. The new square

dance without the traditional “jug” came with an all-around high standard of social morality and hilarious fun. The growth and popularity of square dancing everywhere attest to this fundamentally sound principle.

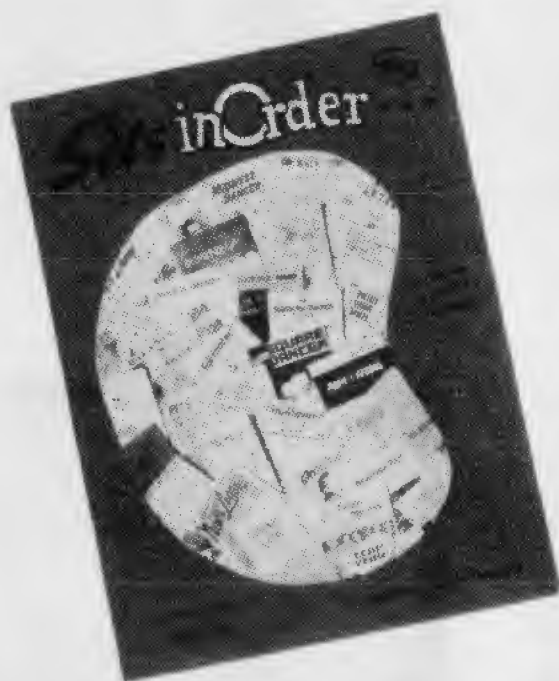
It was during Joe's term as president of the Valley of the Sun Square Dance Association in Phoenix that the First Annual Festival and Fiddlers' Jamboree was held. This is a state-wide event which annually attracts square dancers from all over the country and is now going into its ninth year.

Boykin has been calling professionally for five years and has been the regular caller for the Shooting Stars Club which was organized from a nucleus of his students who wanted to learn more of the basic movements of square and round dancing. This club is now five years old.

Joe is a keen exponent of the round dance, having started the Monday Night Rounders nearly five years ago. This group meets weekly the year around. He believes that with round dancing becoming more popular all the time, it is now taking its place alongside the great American Square Dance to the mutual enrichment of both.

Of the dance patterns, Joe's favorite are Arkansas Traveler and Corners of the World, which he recorded on the Old Timer label. Others are Steel Guitar Rag, Old Fashioned Girl, and Kentucky Wonder. Joe likes to hash 'em up a bit, too.

Joe is looking forward to a new experience calling and teaching on a national tour and so expanding his square dance friendships beyond the borders of the state where he has done so much for square dancing fun.



ON THE COVER

The great number of local statewide and national square dance periodicals (a few are shown decorating our April cover) contribute much to the friendly spirit and educational progress of the entire square dancing world. Sets in Order lifts its hat to the hundreds of editors, writers, photographers and circulation assistants who give tirelessly of their time and ideas that the square dancing word can reach more and more people.

A Reading Corner

By Mae Louden

A READING Corner? At a square dance? That's right. It's been tried—and most successfully — by a lively club in Alton, Illinois, called the Merry Mixers. We'll tell you a bit about them and how the Reading Corner came to be.

A group of dancers in Alton felt the need of a dance in their own area, instead of having to travel separately to adjoining communities. They formed a planning board of ten couples and deliberated for several months as to just what ingredients were needed to make a "bang up" dance and attract a following. Their main premise was, "A dance designed by dancers for all those of an intermediate level, bringing them every square dance benefit, experience, and pleasure possible."

Club Progress

The group procured a convenient, comfortable hall and named themselves Merry Mixers to indicate their friendly spirit. Acoustics were checked in a test dance and additional speakers were made available by the board. Callers Bob Borman, Harold Mainor and Tex Cook from Illinois; and George Mason, Orvell Essman, Ray Hennemann and Bob Becker from St. Louis, were engaged on a rotating schedule to bring Merry Mixers a variety program. A letter was sent to the area dancers, describing the purpose of the group and pledging friendly mixing and enthusiastic dancing.

Now to the Reading Corner. One of the spark plugs of the club felt that the more the members and guests knew about square dancing, square dancers, and what was going on in other parts of the country, the better and more expansive the thinking of Merry Mixers would be. Consequently, in a room adjoining the dance hall there is, at every dance, a table furnished attractively with leading square dance periodicals. These range from their own area publication, St. Louis Squares and Circles, through

most of the Sets in Order publications — including instruction books, etc. — American Squares, and other leading magazines.

Good for Browsing

A large sign, "Reading Corner," directs dancers to where they can browse at their leisure and become acquainted with items not always available for purchase. In fact, nothing is sold at the Reading Corner except subscriptions, and these by request. It is surprising how many of the dancers take advantage of the time between squares to congregate around the Reading Corner, look through the books and magazines, and compare notes with other browsers. It is a restful, but rewarding time for them. Then—they're all set to go back to the hall for more square dancing.

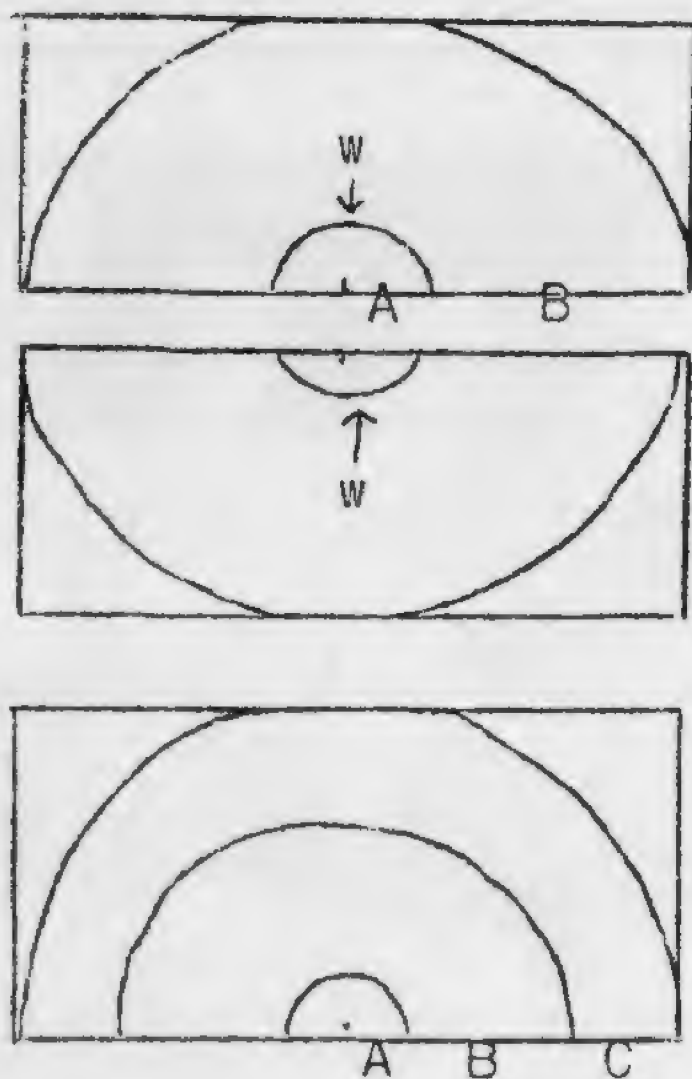
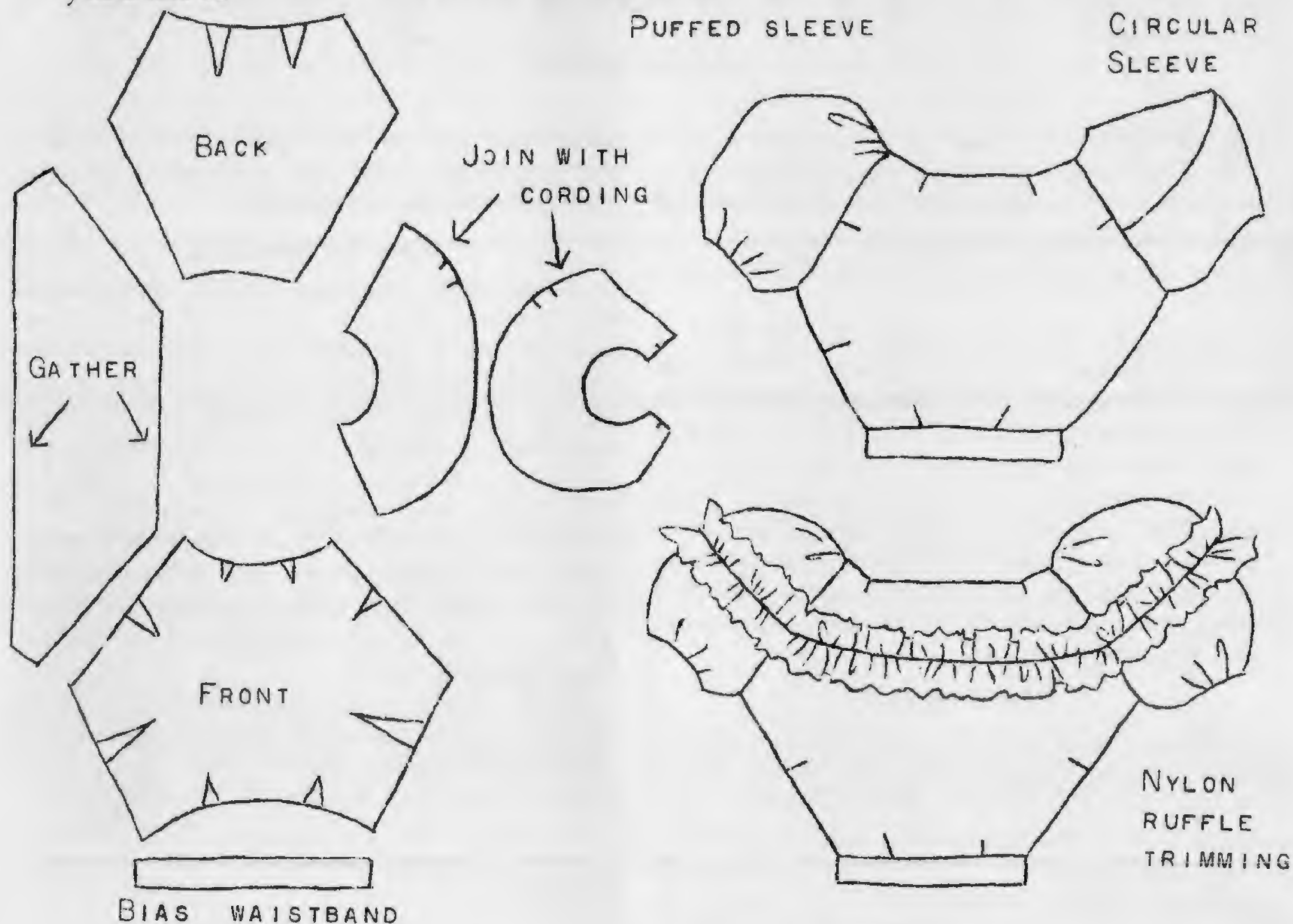
Merry Mixers have completed their first year and have more than 200 active members. Besides the Reading Corner, they have added fillip to their club dances by importing out-of-area callers like Joe Lewis, Bruce Johnson, "Jonesy," Harper Smith, Jr., and "Brownie" Brown.

Merry Mixers board members: Ray Brown, Mae Louden, Marge Brown, Virgil Louden, and Bettie Dourson in their Reading Corner inspect the books and posters.



WOMEN on the SQUARE

RELAX, you eager seamstresses! So many of you have been at us for square dance dress patterns that we just must give in. And here's the first one, evolved by square dancer Madeline Allen of Larkspur, California. She says it's most adaptable — we hope you'll like it.



How to Figure the Skirt

A — $\frac{1}{6}$ Waist Measure

B — Skirt Length

A plus B — Radius of Circle

For Instance, If

A is 5 and

B is 31

A plus B is 36, and the hem, or circumference of the circle, is roughly 6 times that, or 6 yards.

For a ruffle at hem, first decide on width of ruffle, C, and subtract C from B. Cut only smaller circle.

For Instance, If

C is 16

A plus (B minus C) is 20

20 x 6 is 120 or $3\frac{1}{2}$ yards.

Ruffle must be at least 6 yards at hem, so allow $6\frac{1}{2}$ yards, and gather it to half its length.



THE DIMES GO MARCHING ON

IN RESPONSE to our invitation for totals on March of Dimes Square Dances, we have heard from all parts of the country. It would seem square dancers should have special recognition for their attitude and wonderful contributions to this popular cause. Read these figures — and shout!

Jan. 21—Square Dance Clubs — Gray's Harbor, Wash.	\$ 1,119.42
Jan. 21—Grand Traverse Clubs — Traverse City, Mich.	92.50
Jan. 22—2nd Annual Beginner Grad.— Inglewood, Calif.	273.85
Jan. 27—Pen-Mar-8-ers — Venice, Calif.	90.00
Jan. 28—Taw Twirlers — Carmel, Calif.	500.00
Jan. 28—So. Okla. Square Dance Assn. — Ardmore, Okla.	2,350.00
Jan. 28—Barn Owl Group — Portland, Ore.	50.00
Jan. 28—Four Square Club — Helena, Ark.	272.00
Jan. 31—Leawood Squares — Leawood, Mo.	215.00
Jan. 31—Clark's Clickers — Bishop, Calif.	50.00
Jan. 31—Jamboree — East Bridgewater, Mass.	325.00
Jan. 31—Tucson Council Ball — Tucson, Ariz.	504.55
Feb. 3—Circle Eight Club — Pueblo, Colo. (teen-agers)	75.00
Feb. 9—Calico Swingers Club — Marceline, Mo.	19.20
Feb. 24—Daytona Beach, Fla.	125.00
Alton, Ill.	148.50
Denton Square Dance Club — Denton, Mont.	83.15
Helena, Mont.	192.77
Park Ridge Club—Park Ridge, Ill.....	155.00
Tip Toe Round Dance Club — Lubbock, Texas	40.00
Square Dance Assn. Wisc. Clubs.....	3,223.50
Jubilee Dancers — Davis, Calif.	136.50
	<hr/>
	\$10,040.94
Total Reported Last Month	452.00
	<hr/>
Total to Date	\$10,492.94

In Gray's Harbor, Wash., Square Dancer Raymond Mann presents a whopping check for \$1,119.42 for the March of Dimes to the local Foundation Chairman, Wm. Artz. Helpful square dancers in the background.

—Photo by Leslie Morgan



Leading the Grand March at the Tucson Council's March of Dimes Ball on Jan. 31 are "Dimes" Chairman Ted and Mrs. Nivison; the John L. Woodbridges, members of the Indoor Sports Club (in wheelchairs); the Clem Marcoes; Walter Johantgens; and Earl Jacobs.





RIGHT at present, with most of the majors (Capitol, Victor, Decca, Columbia, etc.) taking a vacation in the square dancing field, the specialist headliners for the activity are getting busier all the time.

Two new sides for WINDSOR. Singing caller, Bruce Johnson with the Sundowners band comes out with "Paper Doll" and "Sugarfoot Sal." A lively pair with "Paper Doll" the stronger of the two sides. Good balance of music on the with-calls side—music only recorded in C (Paper Doll) and in D (Sugarfoot Sal). Both tempo 130. No particular gimmicks in either dance.

Johnny Schultz, Phoenix, Arizona, comes up with a new one on OLD TIMER label that's kind of a goody—"Lookin' Back." Johnny does the calling on the with-call side of the record with good balance of music and vocal. A gimmick on the music only is the addition of the voice on the singing chorus in four different spots in the record. Here's the caller's chance to add a bit of harmony if he chooses. The dance has a good relaxing lope to it and is thoroughly enjoyable.

Another new one, label that is, in the square dance field, SUNNY HILLS—a branch of the Accent line, makes its bow with Glen Story calling a couple of dillies. "Don't Blame Me" originated by Jim York (Key of G, Tempo 128). Has a nice pattern and several typical York gimmicks. Glen Story, long an outstanding caller in Southern California, will give pleasure to many. With a good balance of music and vocal, Jim York's call, Glen Story's voice, and Jack Barbour and the Rhythm Rustlers for music—a more appealing combination you couldn't find. Flip side "Waiting for the Robert E. Lee" (E, C, and G tempo 132). Dance originated by Larry Davidson, calls by Glen Story. Watch for great things from this label.

Pic-a-toon, SETS IN ORDER's idea for a listening catalog, received a very good reception immediately after its release. This pure vinylite

disc contains approximately 16 measures from each of the 67 hoedown tunes released on the Sets in Order label during the past five years. The intention of the record is to familiarize callers and dancers with various hoedown melodies, tempos and keys, and to increase the general enjoyment of the square dancing activity.

HOEDOWN HALL comes out with a series of two records—the first featuring the Minnesota Hired Hands presents a "St. Bernard's Waltz" and "The River Seine." The second record has the old circle mixer "Tucker's Waltz" and a melody "Gustav's American Skoal" featuring two different musical groups.

Miscellaneous record gossip. LLOYD SHAW RECORDING started things rolling when they recorded a very catchy call by a woman mikester, Peg Allmond. Several companies are rumored to come out with discs by women callers in the future. It should be quite a revelation.

. . . Jerry Helt, Cincinnati, Ohio, docey doe artist, latest to sign for the C. P. MACGREGOR label . . . three new square dance labels appeared so far this year. Rumor has it another pair will make their bow before summer time . . . Annual race to release special material to tie in with the National Convention is under way. Look for some real original ideas coming out along about June . . . Increasing number of requests for 45's may force a lot of the square dance recording companies to switch to this size during the coming months. Still lots of problems to iron out.

WHAT DO YOU WANT ON RECORD? What ideas do you think should be incorporated into specialized square and round dance records that would make them more useable to you and to other callers and teachers? What do you like best or enjoy the least about already ex-istant releases. If you'd like to air your thoughts and perhaps help the producers of square and round dance records do a better job, send your thoughts to Sets in Order in care of record editor and let's see if we can get some action.

CALLER OF THE MONTH

PAUL PATE
Atlanta, Georgia

IT WAS Atlantan Paul Pate's daughter Janet who was the original square dancer in the family. Paul's first contact was hauling Janet and her friends around to dances and he could not see any point to all those weird noises the man made at all. Wife Helen got interested, but still Paul resisted. Along came a misplaced Texan named Jimmy Clossin who was to call a square dance in Decatur, into which Paul can "throw a rock from his house." So—the two "conniving women had to go" and so did Paul, with the firm understanding they wouldn't be after him to dance.

But—it was a beginner class and the "durn" thing cost 10 bucks." Before he knew it, Helen had invested and there Paul was, finding out that the "other folks were too busy trying to avoid seeming stupid to worry about how stupid he was!" So he had him a lot of fun and saw the point that had eluded him before. It was the Fun and Fellowship all the time—and it still is, for him.

The Pates got so enthusiastic they joined six clubs and went to every other dance they could manage. Calling seemed a natural aftermath from about 1950 on. Paul borrowed a call book from caller-friend Joe Brown and "stole everything he had." Shortly he was filling a regular date as a caller for the Cherokee Rose Club. Boom! Then it was eight clubs in addition to one night stands! Once the Pates started comparing calendar notes and found Paul booked for 31 dances in 24 days! He went out of the one-night stand business right there.

After the Korean War, Paul's engineering job changed to a traveling one, and he had to give up many club dances, except those on Saturdays. He gets back for them, even when it means an 800-mile trip. Paul is a charter member of the Georgia Folk and Square Dance Callers' Assn., and tries to meet dancers all over the seven-state area around Georgia. He has been on the staff of the Fontana Swap Shop for two years, and his Pairs and Squares Club promoted the first Southeastern Festival, a resounding success. He just couldn't operate, says Paul, without Helen's help and advice, and her taking over during the 90% of the time Paul is out of town.



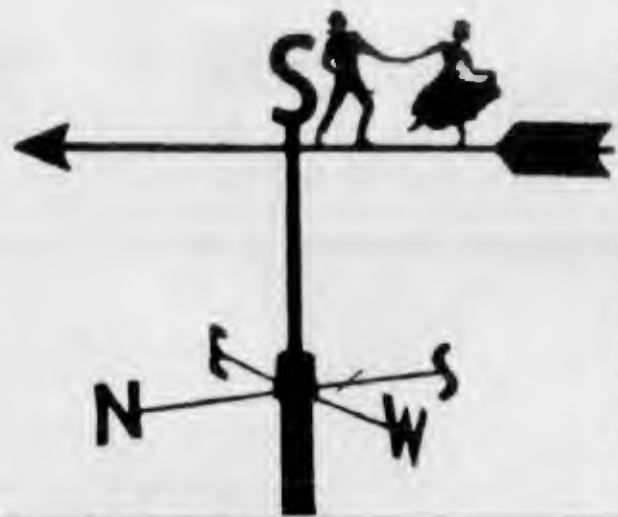
PAUL PATE

—Photo by Jim Smith

DIXIE BOUNCE

Original by Paul Pate

First and third you're gonna bow and swing
Go 'round and 'round with the pretty little Jane
Forward to the middle and back again
Now pick up your opposite and take her thru the side
And promenade her home and walk with pride.
Do a right and left thru with the couple you meet
Then a right and left back in the same old street.
Now the four ladies roll away with a half sashay
Men, stay home and let ladies come to you!
Swing the girl that's coming your way
Now heads to the right and circle with the couple on the side
Go 'round and 'round on the old cowhide
Heads break and you form a line
Go forward and back and keep in time.
The inside four go forward and box the gnat
Same four right and left thru the other way back
Same couples—two little ladies chain to the other old man
Turn 'em, boys, as pretty as you can.
And (same four) pass on thru, split the ring and around just one
Catch on the end stand four in line
Forward and back and keep in time.
All eight pass thru, now turn to the right, go single file
Now join hands and let's circle a while
Four little ladies half sashay and buckle up eight in the same old way
Then keep on circling till you hear me say
Sashay 'round that corner girl, now see-saw 'round your own
Allemande left the corner and promenade your new gal home
Original opposite.
Repeat for sides.



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Oklahoma

The following six square dance clubs in Stillwater are sponsoring a Free All-City Square Dance on April 7: Double D, Tuesday Twisters, Town and Country, Circle Eight, Faculty Club, and Stillwater Wagon Wheel. Sounds like a good deal.

On March 24 the Southern District Spring Festival was held in the Civic Auditorium, Ardmore. Singin' Joe Lewis from Dallas conducted a P.M. clinic and called the dance to the Rhythm Outlaws' rhythms.

Pennsylvania

On Apr. 13, the Diamond Square Dance Club is holding a Spring Festival at Holy Cross Audit., Springfield, Delaware Co. The featured caller will be Rickey Holden and music will be supplied by the Delco Valley Boys. The dance begins at 8:30 P.M. and promises to be a lulu, what with the fine location which can handle 80 squares and has excellent acoustics, as well as rip-sportin' calling. You can write John L. Lyons, 169 S. Norwinden Dr., Springfield, for more details.

"Y" Barn Pickin's from Pittsburgh reports that the Downtown YMCA Program is going to publish a monthly paper with news of the clubs. Whoever picks the best name for this sheet can win five dollars for himself and for the Downtown Y Club of his choice.

A Callers' Jamboree was held at Dillsburg on March 6. Over a dozen callers from Pennsylvania and Maryland participated and all square dancers were welcome. On April 21, Al Brundage will be the guest caller at Dillsburg and this, too, will be an open dance with room for about 30 squares.

The 6th Annual Festival of the Square and Folk Dance Leaders of the Delaware Valley, embracing New Jersey, Pennsylvania, Delaware, will be held at Clementon Lake Park, Clementon, N.J., on May 20 with music by Delco Valley Boys. M.C.'s will be Mac McKenrick, John Fisher, and Bill Johnston.

Colorado

Several hundred dancers and callers participated in a big Pre-festival benefit square dance at Denver's Rainbow Ballroom, to help launch the Annual Rocky Mountain Festival scheduled for May 4-5 at the City Auditorium in Denver. There were a lot of out-of-town guests, including the popular Johnny LeClair and Marvin Schilling. The Aurora Friendly Squares and the YMCA Promenaders sponsored the dance, ably aided by their respective callers, Roy Krosky and Loren Pace.

Dick Hurst has been elected the new president of the Denver Area Square Dance Council. Serving with him will be Lyndal Smith, Veep; Zena Ewald, Secretary; and Al Leonard, Treasurer.

As for the Big Rocky Mountain Festival itself, Frank Lane of Kansas City, Mo., will M.C. and conduct the Square Dance Clinics. Jean and Roger Knapp will have charge of the Round Dance sessions and will conduct a special class on Sunday, May 6, for teachers and callers.

Manning Smith from Texas was the exuberant M.C. of the 2nd Annual Festival of the Whirl-a-Way Square Dance Club in Greeley. This took place on March 2-3 in the Community Building, with headquarters at the Camfield Hotel. On Friday P.M. Manning and his Nita taught new squares and rounds; the Friday night dance began at 8. There was a Saturday P.M. Clinic and then the Saturday night dance to top it all off.

Montana

Jim Brooks of Everett, Wash., assisted by his wife, Ginny, will be M.C. for Helena's 3rd Annual Jamboree at the Junior High Gym on April 7. P.M. workshop from 2 to 4 and the evening jamboree from 8 until midnight. Proceeds will go to the Montana Society for Crippled Children and to assist with their Easter Seal fund-raising.

Iowa

North West Iowa Callers' Assn. met on Feb. 5 at the Cobblestone Ballroom in Stormlake. The 22 members of the association put forth a lot of good calling for the some 400 dancers who attended.

Sioux Swingers of Sioux City celebrated their 10th birthday on Feb. 4. About 100 guests and members spent a pleasant evening dancing and reminiscing. Ray Hopkinson, club prez, decorated the hall and the dancing program was planned by Clara Luther and Emil Willer.

Washington

You are invited to swing your partner with the folks in Bellingham at the 7th Annual Blossomtime Festival on May 11. Dancing will begin at 8 P.M. in the High School Gym.

The Women's P.E. Dept. of Washington State College is sponsoring the 7th Annual Palouse Round-Up on April 7 in the Compton Union Bldg., at Pullman.

Round Squares Club of Tracyton sponsored a March of Dimes dance on Jan. 28 in Bremerton. Festivities were opened by the Mayor who introduced various other officials, and Cliff Johns acted as the M.C. for the evening. The T N T kids in red and blue checked costumes presented some lively exhibitions.

The annual Shillalah Shindig of Spokane's Do Si Do Club took place on March 3, with the Orville Iversons, Howard Lumbars, Jim McCaskills, Rollin McDonalds, Bob McDonalds, and Mac McKays appropriately enough on the Hospitality Committee.

The Central Puget Sound Council of Washington's Federation held their Winter Festival, in the nature of a Hula Hoedown, on February 24 at the Civic Auditorium in Seattle. The first 500 ladies to come in the door were scheduled to receive orchids to add authentic color to the affair.

Arizona

A reminder — the 6th Annual Yuma County Festival is slated for April 6-7-8, with headquarters in the lobby of the Stardust Hotel in Yuma. "Smitty" Smith and "Sparky" Herring will M.C. the dance in the Crane School Gym.

April 21 is the date for the 3rd Annual Spring Festival to benefit the Arizona Crippled Children's Society. It will be held in Morenci, at 5000 ft. elevation, where there is one of the largest open pit mining operations in the country. There will be two fine halls with good acoustics.

Illinois

On April 7 the Central District of the Illinois Callers' Assn. will have their Annual Round-Up at the H.S. Gym, Clinton. More than 20 callers from Central Illinois will appear on the program.

The Decatur Square Dance Assn. held its First Annual Jamboree on March 24 at the YMCA. It was a P.M. and evening affair with square dancing, a callers' workshop and round dancing featured.

The Community Nursing Service of Proviso Township is sponsoring a Spring Festival on April 6 at the Proviso H.S. Fieldhouse in Maywood. This benefit square dance will present live music by the Trail Blazers, and many popular callers will be on hand.

Nevada

The Las Vegas 1st Annual Festival sponsored by the Whirl-A-Ways is scheduled for April 20-21 at Rancho High School, Las Vegas. Dancers from everywhere are invited to attend and dance to callers from Texas, Arizona, California, and Utah, as well as Nevada.

Florida

"The City Beautiful", they call Orlando, and dancers are invited to sashay there on April 6-7 for the 4th Annual Square and Folk Dance Convention. There will be the usual workshops, swapshops, a style show, and whingy-dingy dancing at this affair sponsored by the Florida State Teachers' Assn. and the Orlando Recreation Dept. and Convention Bureau. Jimmy Clossin is General Chairman.

On Feb. 10, 76 people, mostly square dancers, boarded the "Queen of Nassau" for a week-end cruise to Nassau in the Bahamas. The trip was sponsored by the YWCA with Helen Neilson in charge. Les Gotcher was the featured caller for both the dancing on shipboard and at the Ft. Montague Beach Hotel. Spectators crowded the upper deck to watch the square dancing on Friday evening. Everyone was up bright and early Saturday morning to catch the first glimpse of Nassau. Sight-seeing tours filled the day, but some "eager beavers" squared up for dancing in the P.M. On Saturday evening the entire group went to the Jungle Club of the hotel for an evening of dancing and entertainment. The group, which included dancers from California, Iowa, Wisconsin, Michigan, Texas, and Florida, returned to Miami on Monday morning.

GETTING TO KNOW YOU

By Jeff and Dottee Peters, Seattle, Wash.

Record: Decca 27613 "Getting to Know You."

Position: Open, facing LOD, inside hands joined.

Footwork: Opposite.

Introduction: 4 measures.

Measures

PART A

- 1-2 Step, Touch, Change Sides, 2; Step, Touch, Change Sides, 2;**
(Same fig as Blue Pacific) Swinging joined hands fwd and turning slightly away from partner step L touch R beside L, swing joined hands back and releasing, change places pivoting full R face turn R, L (W pivots L face across in front of M); Repeat with W on M's L still facing LOD with opposite hand and footwork.
- 3-4 Walk, —, 2, —; 3, —, 4, —;**
Four slow walking steps LOD, inside hands joined. Bend the knee slightly just after each step is taken while the other foot glides fwd to the next step.
- 5-8** Repeat meas 1-4.
- 9-10 Change Sides, —, 2, —; Side, Close, Side, —;**
In two slow steps change sides, M crossing in front of partner L, R, (W turning L face under M's R) pivot on 2nd step to face partner and COH. Join both hands shoulder high (Butterfly pos), side, close, side (L, R, L), in RLOD.
- 11-12 Change Sides, —, 2, —; Side, Close, Side, —;**
Retaining W R hand in M L, partners cross back in 2 slow steps with W crossing R face under joined hands (M twd LOD as pass each other) to end in Butterfly pos; swd two-step in RLOD.
- 13-14 Twirl Two-Step; Reverse Twirl Two-Step;**
Twirl W R face under M L hand as M does swd two-step in LOD; reverse or L face twirl under same hands in RLOD (many prefer this second twirl under M R and W L hands). End in closed pos, M back to COH.
- 15-16 Turn Two-Step; Turn Two-Step;**
Two R face turning two-steps progressing in LOD.

PART B

- 17-32** Repeat all of Part A ending meas 32 in banjo pos, M facing LOD.
- 33-34 Fwd Two-Step; Fwd Two-Step;**
In banjo pos R hips adjacent, M facing and moving LOD step, close, step (L, R, L) step, close, step (R, L, R);
- 35-36 Rock Fwd, —, Rock Bwd, —; Twirl, 2, 3, 4;**
Still in banjo pos rock fwd LOD ct 1, 2, rock bd RLOD 3, 4; twirl W under M's L in four quick steps changing hands and ending in open pos, inside hands joined to start from top.

Sequence: A, B, A, B, B, Ending with bow and curtsy.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

APRIL, 1956

OKLAHOMA HILLS

By Joyce Zander.

OPENER—MIDDLE BREAK—CLOSER:

Allemande left then pass by one, swing the next and have some fun

In the Oklahoma Hills where I was born
Gents star left three-quarters 'round
Wagon wheel the girl you've found

Original partner.

Promenade this girl around the town
Way down yonder in the Indian nation
Square dance callin' is my occupation
Take her home and do a do-sa-do
Allemande left your corner lady
Come back home and swing your baby
In the Oklahoma Hills where I was born.

FIGURE:

Left hand swing your corner maid
Gents star right don't be afraid
Take this girl along in a star promino
Girls turn out and take a backtrack
Go twice around and don't look back
Meet him again and do a do-paso
Her by the left and corner by the right
Her by the left and hang on tight
Gents back in and make the allemande thar
Gents swing out, ladies star
To the opposite gent from where you are
Turn once and a half and let those gentlemen star
To the opposite lady with a left hand whirl
Promenade your corner girl

Original opposite.

Take a walk go twice around the ring
Promenade in 2 by 2 right back home as you always do

Get back home and everybody swing.

Repeat opener for middle break.

Repeat figure.

Repeat opener for closer.

"SOUTHBOUND WHEELAROUND"

By Johnny Davis, Covington, Ky.

(Use choice of intro and breaks)

Allemande left your corner maid
Take your partner and promenade
Keep going now you're southward bound
And couples one and three
Wheel around and pass thru
On to the next and Susie Q
Opposite lady right hand around
Partner left when you come down
Opposite lady right hand around
Partner left and don't be slow
That opposite lady do-sa-do
Do-sa-do go all the way around
Make an ocean wave when you come down
Balance forward and back to the land
Crosstrail thru to a left allemande

"ESSMANS STAR"

Submitted by Orville Essman, St. Louis, Mo.

Record: Any good hoedown.

Ladies center and back to the bar
Gents go center with a right hand star
Gals step in in front of your date
A right hand star, let's star all eight
A right hand star in the middle of the town
Back by the left, don't fall down
Gents back track, around you go
Same old girl with a right elbow
Twice around, don't be slow....
That corner lady with a do-pas-o
Her by the left go all the way 'round
New corner right as you come down
New partner left, a left hand swing
Girls star right across the ring
Box the flea across the star
Give a right to the corner, it's a wrong way thar
Boys back up in a left hand star
Walk along backwards, not too far
Throw in the clutch, don't just stand
Meet your honey with a right and left grand.

THE (W)EARLY BIRD

By "Hank" Sorenson, Taft, Calif.

Allemande left in the usual way, back to your honey with a half sashay
Now first and third lead to the right, circle four you're doing fine, head ladies break and form two lines

Ladies on left side of gents.

Forward eight and back with you, the center four pass thru, cross trail and around just one
Now star by the right in the middle of the town, and turn your partners with the left hand around

Meet in the middle with a right and left thru, and turn 'em boys, like you always do

Now pass thru, cross trail, around just one and don't be late, join your hands and circle eight
Whirlaway with a half sashay, circle to the left in the same old way.

Head gents, with the two little girls, up to the middle and back to the world

(Side gents break their handholds, and head (active) gents take ladies on each side and go forward to the middle and back, as in forward six.)

The side ladies cross, and go like thunder, the right hand over and the left hand under

Side ladies simply walk across square, changing positions with each other, head gents then take ladies on each side of him by the hand, and twirl them across, as in right hand over, and left hand under.

Allemande left, right and left grand, etc.

Original partner.

SPLIT THE RING TRAVELER

By Bob Reed, Port Huron, Mich.

1st and 3rd go forward and back
Forward again and box the gnat,
Then pass thru you're coming back
Split the ring, walk around just one.
Down the middle and pass thru,
Split the ring walk around just one.
Now down the middle and pass thru,
Turn back alone and Susie Q.
Opposite lady right hand around
Partner left as you come down.
Opposite lady right hand around
Partner left and you wheel around
Cross trail thru and find your corner
Left allemande, etc.

JEAN'S TWO-STEP

By "Dude" and Thena Sibley, Cottage Grove, Ore.

Record: "Jean's Song," Victor 20-6366.

Position: Open, facing LOD, inside hands joined.

Footwork: Opposite, directions to man.

Intro: 8 measures.

Measures

- 1-2 Two-Step Out; Two-Step Wrap;**
Starting on M L and W R foot, two-step fwd in LOD and slightly away from partner. On second two-step W crosses in front of M to face RLOD as M crosses behind W to face RLOD. Keeping joined hands (M's R and W's L) low causing W to wrap up in M's arm, then join free hands.
- 3-4 Two-Step Fwd; Two-Step Bwd;**
Starting on M L and W R foot, one two-step fwd in RLOD and one two-step bwd in LOD
- 5-6 Two-Step Across; Pivot, —, 2, —;**
Dropping M R and W L hands and starting on M L and W R foot, M steps L, R, L in place as W crosses in front of M with one two-step making a $\frac{3}{4}$ L face turn, to face COH. Moving in RLOD W then pivots L face one full turn stepping L, R as M steps R, L pivoting R face to end partners facing, M back to COH, both hands joined.
- 7-8 Side, Close, Side, —; Side, Close, Side, —;**
Starting on M R and W L foot both do a two-step to the side in RLOD then repeat two-step to the side in LOD. End closed dance pos M back to COH.
- 9-10 Two-Step Bwd; Side, Behind, Side, —;**
Starting on M R and W L foot, do one two-step bwd twd COH, then still in closed dance pos partners do a grapevine in LOD. (M steps L to side in LOD, steps R behind L, then steps L to side.)
- 11-12 Two-Step Fwd; Side, Behind, Side, —;**
All steps are the same as meas 9-10 except the two-step is fwd for M; (twd wall). Grapevine is still in LOD.
- 13-16 Side, Close, Side, —; Two-Step; Two-Step; Twirl, —, 2, —;**
Starting on M R and W L foot and still in closed dance pos two-step to the side in RLOD. Partners then do two turning two-

steps in LOD. The W then in two walking steps does one R face twirl under her own R and M L hands, W steps R, L as M walks fwd beside partner with two walking steps L, R. End in open dance pos ready to start at beginning of dance.

Ending: (After fifth time through).

Two-Step Out; Two-Step Wrap; Walk, —, 2, —; Unwrap, —, Bow, —;

Repeat meas 1-2, then keeping hold of M R and W L hands walk fwd with two (2) steps L, R for M and R, L for W, turning R face W unwraps and steps bwd on R as M steps bwd on L, both bow.

Note: On the second and fourth times through the dance W will do two twirls in four steps R, L, R, L, as M walks fwd L, R, L, R, instead of the one twirl and two walking steps described in meas 13-16.

JUST FOR FUN

An arrangement by Willis

1st and 3rd bow and swing—hey! up to the middle and back again

Forward again No. 1 dive in—inside out—outside in

Bow your back and do it again—inside out—outside in

Swap and swing in the middle of the ring—'round and 'round from force of habit

Face the sides — and chase the rabbit — chase the rabbit—chase the squirrel—chase the possum—chase the coon — chase the big boy 'round the room

Circle four at the side of town—half way 'round don't you blunder

Inside arch—outside under—right and left through in the center of the set

Turn 'em around not through yet—pass through and around one

Forward eight and back with you

Forward again pass through—arch in the middle and ends turn in

Circle four in the middle of the floor

Once around and pass through—around one as you always do

Forward eight and back with you—forward again and pass through

Arch in the middle the ends turn in

Star by the right in the center of the ring

Around to your corner—a left hand swing

Box the gnat in the middle of the ring

Pass through to the side of town—do-sa-do—go all the way around

Girls in the middle as you come down (ocean wave)

Balance forward—balance back—swing by the right star by the left

The ole left wing to the opposite shore for a right hand swing

Back to the middle box the flea—pass through to the side of the sea

See-saw all the way around—boys in the middle as you come down (ocean wave)

Balance forward balance back—swing by the left —star by the right in the center of the set

Corners all—allemande left, etc.

ENDS TURN BACK

By Bill Hansen, West Covina, Calif.

Head couples right and left thru
Turn 'em around like you always do
Four ladies chain across the gate
Turn them boys a brand new date
Head couples pass thru
Around just one to a line of four
Forward and back and don't just stand
Pass thru across the land
Ends turn into a right and left grand
Right and left you got her pop
Promenade and don't you stop
Head couples wheel around
Circle up four with the couple you've found
Head gents break and make a line
Forward and back you're doing fine
Chain the gals across the track
Then chain them right on down the line
Turn 'em around and keep in time
Forward and back across the track
Pass thru, the ends turn back
Everybody box the flea
Allemande left the same she
Grand right and left around with me.

BLOSSOM TIME

By Art Carty, Birmingham, Mich.

Record: "In Apple Blossom Time," SIO 3021.

Position: Open, facing LOD.

Footwork: Opposite.

Intro: 4 meas. Wait 2; Acknowledge on 3 and 4.

Measures

1-4 Waltz Away; Together, 2, Mauv; R Turn, 2, Close; Twirl, 2, 3;

Starting L ft take one waltz step diag fwd; waltz diag fwd twd partner maneuvering on last ct into closed pos M back to LOD; one R turn waltz starting bwd LOD on M L; W twirls to open pos.

5-8 Waltz Away; Together, 2, Maneuver; R Turn, 2, Close; Step, Touch, —;

Repeat meas 1-3 with step, touch, —; on meas 8 ending in closed pos M facing LOD.

9-12 Twinkle, 2, 3; Bal Fwd R; Bal Bwd L; Hook Step 1/2 L Turn;

Both M and W step across between self and partner (M L—W R) twd wall ct 1, on ct 2 and 3 M steps R and L in place (W steps L and R) turning to face COH in semi-closed pos; as M bal fwd R and bwd L on meas 10 and 11, W swing L across R stepping on L; pivots on L and swings R across L stepping on R and pivots on R (ct 3 of meas 11), back into semi-closed pos facing COH; on meas 12 as M crosses R over and beside L for hook pivot 1/2 L, W runs around M stepping L, R, L to end in closed pos M back to COH. W requires a strong lead by M R hand as she does this run-around. Meas 12 ends in fac pos.

13-16 Grapevine; Flare; Grapevine; Step, Touch, —;

In facing pos both hands joined traveling LOD M steps L, steps R behind L, and to the side again on L; steps R across L and

swing L fwd and around back of R; repeat grapevine traveling RLOD with L step behind R; on meas 16 M steps to the side on R, touches L beside R and holds. M back is to COH.

17-20 Bal Fwd to Banjo; Bal Fwd to Closed; Waltz Turn Left; Waltz:

Bal fwd twd wall on L turning 1/4 L to banjo to face LOD; bal fwd on R still in banjo pos then maneuver to closed pos as waltz starts M facing slightly fwd twd COH; one full fwd L turn with two waltz steps starting fwd on M L and ending M back to COH.

21-24 Grapevine; Flare; Grapevine; Step, Touch, —; Repeat meas 13-16.

25-28 Bal Fwd to Banjo; Bal Fwd; Waltz Turn Left; Waltz:

Repeat meas 17-24 except to end in open pos facing LOD.

29-32 Canter; Canter, —; Manuv; R Turn; Twirl;

In open pos step fwd L, hold ct 2, step fwd slightly past L on R on ct 3; step fwd again on L ct 1, hold ct 2, and on ct 3 maneuver to closed pos M back to LOD by turning to face part on M R; R face bwd turn starting bwd in LOD on M L; W twirls to open pos on meas 32.

Dance Goes Thru Three Times. On last meas the W twirls into usual bow and curtsy ending with M back to COH.

DIANE (Two-step)

By Joe and Helen George, Aberdeen, Wash.

Record: "Diane," Cardinal 1037.

Position: Open, facing LOD, inside hands joined.

Footwork: Opposite, directions for M.

Measures

1-2 Walk, 2, 3, Swing; Back, 2, 3, Touch;

Starting M L walk three steps in LOD and swing R, then back up starting M R, three steps and touch L.

3-4 Roll, 2, 3, Touch; Back, 2, 3, Touch;

Start M L and roll away in LOD and touch R, then start M R and roll back and touch L end facing, both hands joined.

5-6 Pas de Basque L, Pas de Basque R; Grapevine L and Touch;

Back pas de basque L and R, then step L to side, R behind L to side and touch R.

7-8 Pas de Basque R; Pas de Basque L; Grapevine R and Touch;

Back pas de basque R and L, then step R to side, L behind R to side and touch L.

9-10 Repeat meas 1-2.

11-14 Repeat meas 5-8.

15-16 Two-Step, Two-Step; Twirl, Twirl;

In LOD 2 turning two-steps, W twirls twice as M walks four steps.

Do dance 3 times thru; bow at the end.

BREAK (from Promenade)

Unknown.

Promenade around that way

Girls whirlaway do a half sashay

Heads wheel around box the gnat (with opposite)

Pull her by cross trail

Allemande left.

DEVIL'S ALLEMANDE

By Karl Mallard, San Leandro, Calif.

First and third you bow and swing
Promenade the outside ring
All the way 'round that's what you do
While 2 and 4 do a right and left thru
First and third lead to the right
Circle four with all your might
Head gents break and form a line
It's forward eight and back in time
Fwd again, cross trail thru
Let one go by —
Allemande left next cutie pie
Pass the last (gents going LOD)
A right to the next, full turn,
Gents go forward left and right
Turn back one left allemande
Pass the next without a whirl
Right hand 'round the right hand girl
Allemande left that corner girl
Pass the next without a whirl
Right hand 'round the right hand girl
Allemande left that corner maid
There's your own, now promenade.
Meet original partner.

FREEWAY CLOVER

Dance by Willis

1st and 3rd bow and swing—promenade the outside ring
Halfway 'round, then no more—right and left thru
come across the floor
Four ladies chain a grand chain four
1st and 3rd forward and back—pass thru across
the track
Split the ring and around one
Back in the center and trail through—split the ring
and around one as you always do
Down the middle and pass through—around one
have a little fun
Into the center and trail through, around one
you're not done yet
Right and left through across the set — turn 'em
around and trail through
Around one from where you're at — back in the
middle and box the gnat
Pull her by—circle four at the side of town—once
around don't you blunder
Inside arch—outside under—circle four in the middle
of the land
Once around—pass through—allemande left, etc.

CROSS-TRAILS WITH AN "ARKIE FLAVOR"

By Bob Lewis, Franklin Park, Ill.

First and third bow and swing,
Up to the middle and back to the ring
Go forward again and cross-trail thru around one
Same four pass through across the floor
Around just one as you did before.
Sides divide and line up four
Sides divide to head couples' position in line
of 4.
Go forward eight and back with you
Center four cross-trail thru to an Arkie allemande
A right to your own go right and left gnd
Right and left go 'round the ring
Meet your gal with a right hand swing

Gents star left around the town,
Same little lady do-cey 'round
Once and a half on a heel and toe,
To the right-hand lady do-pas-o,
Her by the left, corner by the right
Partner with a left-hand swing,
Promenade eight go 'round the ring.
Repeat with head couples, then twice for sides to
get partner back.

TWELVE THIRTY-FOUR

By Doc Louthan, East Los Angeles

Head gents turn and face your corner
Box the gnat and don't step on 'er
Take her to the middle and back with you
Forward again and pass thru
Split that ring go 'round one
Down the center have some fun
Split that ring go 'round two
Back in the middle here's what you do
Turn to the left and listen to me
Go single file and pass three
Then star by the right in the center of the floor
To your own back door and pick up four
The ladies in the center do a half sashay
And gents star right in the same old way
Ladies roll back to a left allemande
Right to your honey go right and left grand,
Partner.

BREAK (from Promenade)

Unknown.

Promenade and don't slow down
Head two couples wheel around
Right and left thru with the couples you've found
Turn back cross trail U-turn back
Pass thru do a half sashay
On to the next, box the gnat
Right and left thru the other way back
Cross trail thru to a left allemande
Partner right, right and left grand.

PARTNER'S CORNER

By "Dude" Sibley, Cottage Grove, Ore.

One and three bow and swing, promenade just
half the ring
Half way around 'cause we're not thru, come
down the center and cross trail thru, turn right
back and Suzie Q.
Opposite lady right hand 'round, partner by the
left when you come down
Your opposite right and make her laugh, partner
left with a once and a half
*To your partner's corner a right hand 'round,
then partners all a left hand 'round.
Gent No. 1 goes to gent No. 2, gent No. 3
goes to gent no 4, lady No. 1 goes to lady No.
4, and lady No. 3 goes to lady No. 2, and
turns that person with a right hand. Then all
eight go back to their own partners and turn
them with a left hand.
Go all the way around to your corner lady a right
hand 'round,
It's a left hand around your own lady fair, and
the gents star right the ladies stay there.
Go all the way around in the middle of the land,
it's corners all a left allemande.



They all enjoy the Sets in Order 5-Year Book! These square dancers in Vancouver, B.C., are Tex Brule, Dorothy Prout, and Ken Oakley.

Photo by W. Cunningham



These are the Texan Whirlers, a group of 6, 7, and 8-year-old dancers of Austin, Texas, under the leadership of Mrs. Tom Adams. They've been dancing together for about 18 months and have danced in exhibition for many state and civic groups, as well as on T.V. programs.

Photo by Bert Bollinger



Two anniversaries being celebrated here. One, the 25th wedding anniversary of Ruf and Mac McKenrick, who operate Mac's Barn near Kulpville, Pa.; and two, the 10 years the McKenricks have been in square dancing. The silver punch bowl was presented to them by their square dance friends.

Bob Brundage is shown here at the mike during the Tucson Festival "Howdy Dance". Bob travelled from Danbury, Conn. to take part in the Tucson fun.

Photo by Manley





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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

. . . They are still building our hall and it is a nightmare every dance, cleaning up debris for almost two hours before the dance, in order to make it possible to even consider dancing. Each time conditions are different, and we never know what we'll run into . . . We struggle along and make a joke of it. Our attendance hasn't dropped a bit, despite crowded conditions, plaster dust, scaffoldings, and sacks of cement. Now we can see that the finished deal will be BEAUTIFUL and we will be able to dance at least 25 squares, maybe more.

Bettie Dourson

Alton, Ill.

(Ed. Note: We will be grateful, henceforth, for every clean, dusted dance hall we walk into!)

Dear Editor:

We introduced this (Premium) Plan just about a month and a half ago with a large poster asking members to HELP THEIR SQUARE DANCE CLUB. We are very happy with the way in which our members proceeded to get their subscriptions. As about half of our club members are already subscribers to your magazine, this meant we had to encourage new people to subscribe . . .

Your magazine, Sets in Order, has helped in many ways to make us better square dancers and helped us to be better teachers of square dancing. My husband is the caller for this club and each year has a class to keep supplying new blood for the club.

Mrs. Robert Steffee

Massillon, Ohio

(Continued on Page 28)

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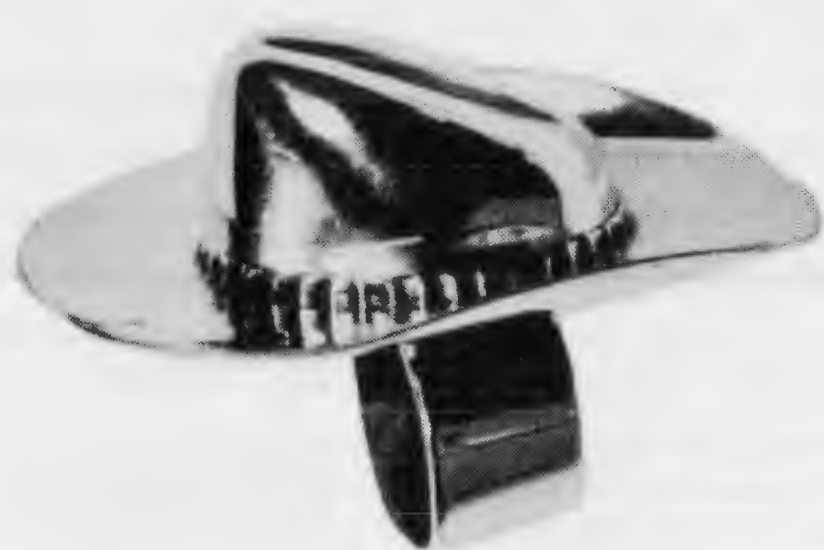
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LETTERS - Continued

Dear Editor:

From your January editorial (about the lady in the midwest who deplores the trend *away* from "dressing up" for square dances). I agree with her. It may be more work—but so is a dinner party with all the extra silver and dishes. We *could* use paper dishes—but the silver and china are lovely and worth the extra work.

Perhaps callers could do something about this. When we first started dancing the caller frequently mentioned how a dance would show off the pretty dresses—"flip your skirts," etc.

Mrs. Ronald Hadsell
Topeka, Kans.

Dear Editor:

First of all we want to thank you for having Ken as the caller of the month in the December (1955) issue. It was indeed a pleasure to be selected for this . . . We got so many nice notes from friends all over the U.S., readers of your magazine.

The magazine surely is giving an all-over picture of square dancing. We do enjoy knowing what other dancers are doing in comparison to groups in this area.

Mrs. Kenny Nelson
Cherokee, Iowa

Dear Editor:

The article you wrote about Florida (February, 1956 S.I.O.) was excellent. Thanks ever so much for such good publicity.

Helen Neilson, YWCA
Miami, Fla.

Dear Editor:

Enjoyed our Sets in Order today (February issue) and want to thank you for mentioning me in your "pitcher-show" story. Manfred and I will have to break a 2-, 3-, 4-(?) year old habit and see what a picture show looks like inside when, "Giant" comes to our metropolis.

For your files or records or what-have-you: "Tag-A-Long" (origin unknown) as published on page 15 of your February issue is by D. W. Godsey, Amarillo, Texas (. . . and was published in Foot 'n' Fiddle . . . October, 1951.) It's nice to revive some of these old figures again.

Mrs. Bertha Holck
Editor, Foot 'n' Fiddle
Austin, Texas

Dear Editor:

I have just received my February issue of *Sets in Order* and am pleased to see my "Tag-A-Long" in print—even with the notation, "Origin Unknown." This call was written more than four years ago and has been published in *Foot 'n' Fiddle*, but as far as I know it has not been called in this area very much.

Thanks to you for publishing the country's leading square dance magazine.

D. W. Godsey
Amarillo, Texas

(Ed. Note: Thanks for clearing up the origin on this dance for us. We like the dance here.)

Dear Editor:

Can you find room in your mag to let the Canadians know that Group Captain S. G. Cowan and wife, who danced with Decko Deck's club in Ottawa are now dancing squares at the officers' mess, Langar, Notts., under my tuition and calling? We have three sets of eager dancers and they are joining in my own club activities, too.

Jim Lees
Nottingham, England

Dear Editor:

. . . I am afraid that square dancing has dropped off quite a lot in the last year, but we who are really keen still have a jolly good time with parties at houses and at least one regular weekly night with Australia's top caller, Eddie Carol. In fact, he is the prime mover in keeping square dancing alive.

You have heard that it really boomed at first, nearly four years ago, too much so . . . a lot dropped out leaving the ones who, I like to tell myself, now dance as they should; to have fun and relaxation. Who cares if some goof? That's part of the evening's fun.

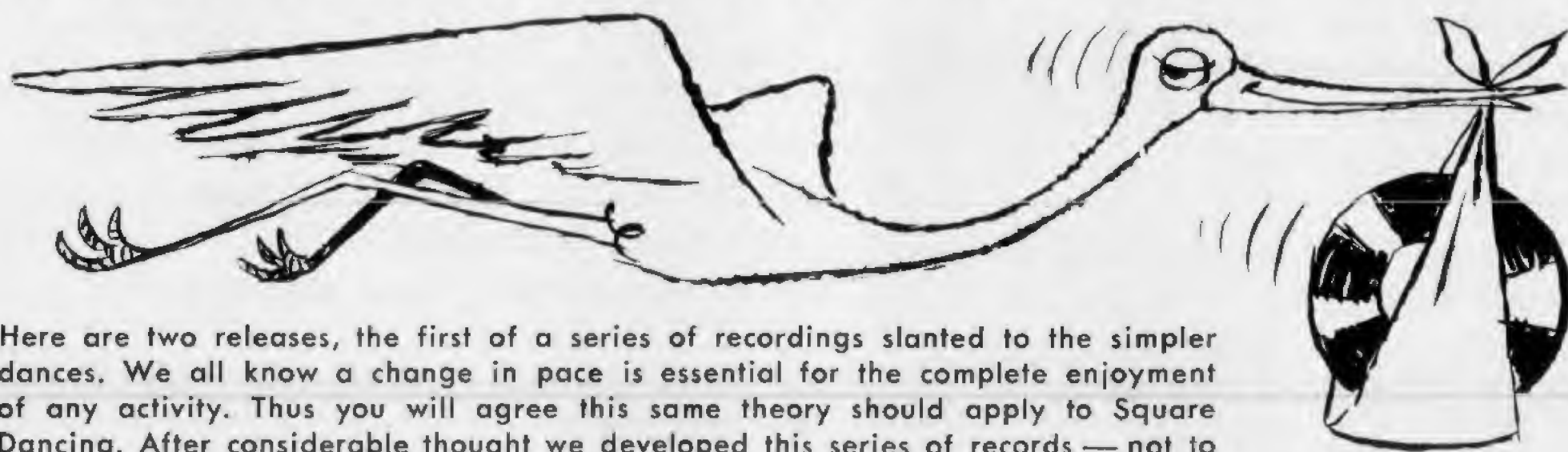
Bill Tregurtha
Melbourne, Victoria, Australia

Dear Editor:

. . . I have been a subscriber for the past three or four years and feel that anyone who enjoys square dancing will surely enjoy your magazine. I have given many of my old copies to some of the ladies from which they have ordered and gotten ideas for dresses, etc. . . .

Vincent R. Fulco
Shreveport, La.

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Apr. 6—Aggie Haylofters 9th Ann. Fest.
Fort Collins, Colo.

Apr. 6—Spring Festival (Nursing Service)
Proviso H.S. Fieldhouse, Maywood, Ill.

Apr. 6-7—4th Ann. Florida Convention
Orlando, Fla.

Apr. 6-7—Billings Recr. Ann. Festival
Shrine Audit., Billings, Mont.

Apr. 6-7-8—6th Ann Festival
Crane School Gym, Yuma, Ariz.

Apr. 7—N.W. Dist. Spring Fest.
American Legion Hall, Enid, Okla.

Apr. 7—District Festival
City Audit., Dodge City, Kans.

Apr. 7—Totemland Square Dance Convention
Exhibition Gardens, Vancouver, B. C.

Apr. 7th—7th Ann. Spring Festival
Ryan Airport Gym, Baton Rouge, La.

Apr. 7—Dallas Committee & Callers' Clinic Fest.
Dallas, Tex.

Apr. 7—3rd Ann. Jamboree
Jr. High School Gym, Helena, Mont.

Apr. 7—All City Jamboree
Stillwater, Okla.

Apr. 7—7th Ann. Palouse Round-Up
Compton Union Bldg., Pullman, Wash.

Apr. 7—Central Ill. Callers' Assn. Round-Up
H. S. Gym, Clinton, Ill.

Apr. 8—4th Dist. A-Square-D Spring Festival
South Gate Audit., South Gate, Calif.

Apr. 9—Festival of Arts Dance
Tucson, Ariz.

Apr. 13—Diamond Club Spring Fest., Holy
Cross Audit., Springfield, Dela. Co., Pa.

Apr. 14—10th Ann. Cent. Okla. Dist. Jamb.
Munic. Audit., Oklahoma City, Okla.

Apr. 14—Southwest Dist. Festival
City Forum Audit., Wichita, Kans.

Apr. 14—Festival
City Audit., Valley City, N. D.

Apr. 15—Hoedowners' Jamboree
Springfield, Ore.

Apr. 15—New York Callers' Assn. Spring Fest.
Grand Ballroom, Manhattan Center
New York City, N. Y.

Apr. 15—1st Dist. A-Square-D Spring Dance
Recreation Hall, San Fernando, Calif.

Apr. 20-21—New England Folk Festival
Worcester, Mass.

Apr. 20-21—1st Annual Festival
Rancho H. S., Las Vegas, Nev.

Apr. 21—Kansas State Festival
Topeka, Kans.

Apr. 21—16th Annual Festival
Colis., U. of Nebr., Lincoln, Nebr.

Apr. 21—3rd Annual Spring Festival
Morenci, Ariz.

Apr. 21—Westchester Assn. Spring Festival
Westchester Co. Center, White Plains, N. Y.

Apr. 22—Western Assn. Spring Jamboree
Sunny Hills, Fullerton, Calif.

Apr. 22—N. J. Callers' & Teachers' Assn. Fest.
Portuguese Hall, Newark, N. J.

Apr. 22—SDAW, WSDLC and Jamboree
Oshkosh, Wisc.

Apr. 26—4th Ann. Callers' Assn. Fest.
Indiana Roof Ballroom, Indianapolis, Ind.

Apr. 27—North Ida. Callers' Coun. Spring Fest.
Ivalee Dance Hall, near Post Falls, Ida.

Apr. 28—North Central Okla. Festival
Arkansas City, Kans.

Apr. 29—So. Coast Assn. Spring Festival
Sunny Hills, Fullerton, Calif.

May 4-5—Annual Rocky Mountain Festival
City Audit., Denver, Colo.

May 4-5—Annual Spring Festival
Coliseum, Houston, Tex.

May 4-5—Diamond Jubilee Spring Fest.
El Paso, Tex.

May 5—5th Ann. All-Illinois Festival
East Jr. H. S., Kankakee, Ill.

May 5—5th Ann. Iowa Festival
Mem. Colis., Cedar Rapids, Iowa.

May 11—7th Ann. Blossomtime Fest.
H. S. Gym, Bellingham, Wash.

May 11-12—3rd Ann. Assn. Jamboree
Trail, B.C., Canada.

May 18-19—Annual Festival, Ak-Sar-Ben Colis.,
Omaha, Nebr.

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Why that deep, deep voice of

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CALLING

#731 SIXTEEN TONS/SHOW ME THE WAY TO GO HOME

However, the instrumental #1031 by the *Haylofters* is in the key of Eb for you callers who will want to call this popular dance.

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NORTHWEST JAMBOREE

The Northwest Square and Folk Dance Jamboree sponsored by the Harmony Hi Dancers of Corvallis High School will be held at the Moose Hall in Corvallis, Oregon, on April 14, 1 to 5 P.M. M.C.'s will be Judy Brandt, Randy Phillips, Letha Klusman, Ron Childelen.

More than 200 dance groups have been invited. A pot-luck dinner will be provided by adult dance groups of Corvallis, and a jam session will be held in the evening. The theme is "April Showers," in deference to Oregon!

The whole dance is for young people from 10 to 20 years old. Callers and exhibitions will come from the teen-age groups.

WHICH RECORDS TO CHOOSE

If you were on a desert square dance island and could choose only 50 records to have with you, which would you choose? This question is suggested by Al Rosenberg of Camden, N. J., as an idea to pick the 50 most popular records being used by callers in the country today. Come on, now, think a little, pick 50 of your favorites and send us the list.

MAC GREGOR RECORDS

NEWEST RELEASES

#746 — "LOOSE TALK"

"YELLOW ROSE OF TEXAS"

with Call by "Jonesy"

#747 — Same as #746

(Without Call)

#748 — "TWEEDLE DEE"

"TWELFTH STREET RAG"

with Call by "Jonesy"

#749 — Same as #748

(Without Call)



Music for all records by Frankie Messina and The Mavericks
Complete Instructions for all Numbers

MAC GREGOR RECORDS

729 SOUTH WESTERN AVENUE LOS ANGELES 5, CALIF.

A. F. "GUS" WALSH



On Sunday, March 4, "Gus" Walsh passed away at his winter home in Clearwater, Fla. He is survived by his wife, Alice, and brothers and sisters in the Boston area. "Gus" had been calling and teaching for over 5 years on Cape Cod and for the past 2 years had been an active calling associate with Don Armstrong in Largo, Fla. "Gus" was loved by hundreds of dancing families in both areas. He devoted one night each week to the "Junior" Club and these teen-agers crowded the hall on Cape Cod every time. In Florida, one of "Gus'" most popular weekly dances was the one specifically planned for senior citizens. Folks who knew him will miss his warm greeting and friendly smile, and will long remember the fun he has given them.

LINCOLN, NEBRASKA

16th Annual

SQUARE DANCE FESTIVAL

April 21st — 8 P.M.

University of Nebraska Coliseum

Callers Session — 2:30 P.M.

Antelope Park Pavilion

Festival Director, Ed Weaver, Rt. 7, Lincoln

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MUSICIANS by listening to **Pic-A-Toon** can make their own lead sheets. Most of the old fiddle tunes have never appeared in print, and **Pic-A-Toon** will afford them the opportunity to select the tunes they like the best.



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DON'T GET MAD AT ED!

If you wrote a letter to Ed Gilmore recently and you didn't get an answer, don't get mad at Ed! You see, on March 3rd, the front half of the house in Yucaipa, Calif., on which he and Dru have been laboriously working during their brief times at home, was burned while they were out on a calling date. The losses included Dru's clothes, a newly-acquired musical instrument, Ed's record collection—AND his pile of unanswered correspondence! Ed says, "Please write me again if you don't get an answer!"

GEMS FROM OTHER PUBLICATIONS

Carl Geels in, "Hoosier Square Dancer" . . .
"Square Dancing will thrive in '56
With less politics and a little more mix!"

SMITHS DIDN'T DO IT

That bouncing, jiving favorite round dance, "Salty Dog Rag" was originated, not by Manning and Nita Smith, say they, but by Leland and Frankie Lee Lawson of Houston, Texas. So—we'll say, "Thanks" right now to the Lawsons for a real fun dance.



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This delightful dress with matching basket is a must in every ladies' wardrobe for this summer. Note a change in bodice pace, a tiny puff sleeve held in place with ribbon run thru beading to match the trim on bodice and skirt. The skirt twirls with fifteen full gores and nips in at the waistline with a sash. The basket can be made to match your dress. It's large enough to carry your ballet shoes or use as an overnight bag. 45" in circumference. We have a basketful of colors. All we ask are two color choices.

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THE RENEGADES OF ENGLAND

The folks in this picture are Renegades. Yes, they are. They are members of the Renegades Square Dance Club of England and they are pictured just after they finished an evening of dancing fun. These dancers get together in Ashford, Middlesex, and their caller is D. Verge. Peter King is secretary for the group, which is a member club of the British Association of American Square Dance Clubs.



WHIRLING TOPS TRAIL DANCE

Free to all out of California Dancers

Sunday, June 17th — 7 - 10:30 P.M.
at **SUNNY HILLS SQUARE DANCE BARN**

Callers: Brownie Brown, George Elliott,
Jonesy Jones, Joel Orme, Ray Orme

Music: Jack Barbour & RHYTHM RUSTLERS

— Admission by reservation only —

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#AC-103-S WALTZ OF LOVE — Original Music by Jack Barbour

#AC-103-S-O BLACK AND WHITE RAG

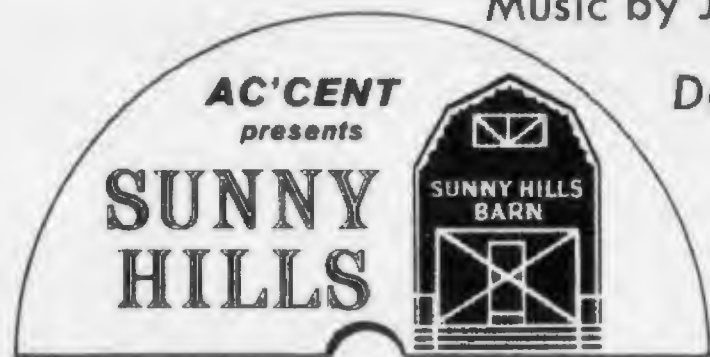
Both these round dances originated by Julie and Bert Passerello
who created Waltz Time and Side By Side.

And be sure you have our first releases

#AC-101-S Waiting for the Robert E. Lee and #AC-101-S-O Don't Blame
It All On Me with Glen Story calling. Instrumental is #AC-102-S.

Music by Jack Barbour's Rhythm Rustlers

Dealer and Distributor Inquiries Invited



SUNNY HILLS RECORDS

SUNNY HILLS BARN • FULLERTON, CALIFORNIA





Here are the 123 dancers plus members of the faculty who attended the first Sets in Order Winter Institute at Asilomar, February 12th thru 17th. More than 13 states and three provinces of Canada were represented with participants coming from as far east as Ohio. Weather conditions were ideal for the entire week and the success of the experience points to an even larger institute in February, 1957.

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NEW YORK NEWS BRIEFS

The Westchester Assn. of Westchester County announces its Spring Festival for April 21, at the Westchester County Center in White Plains. Bruce Johnson from California will be the featured caller, calling the P.M. session exclusively, but sharing the evening program.

Square dancers from all over Long Island flocked to Levittown Hall on Jan. 15 for the first monthly dance of the L.I. Callers' Assn. Bob Weschler was Chairman and M.C., and Frank Konopasek, Fred Franz, Bill Henricksen, Curt Cheney, and Joe Rechter were featured.

SQUARE DANCE PATTERNS

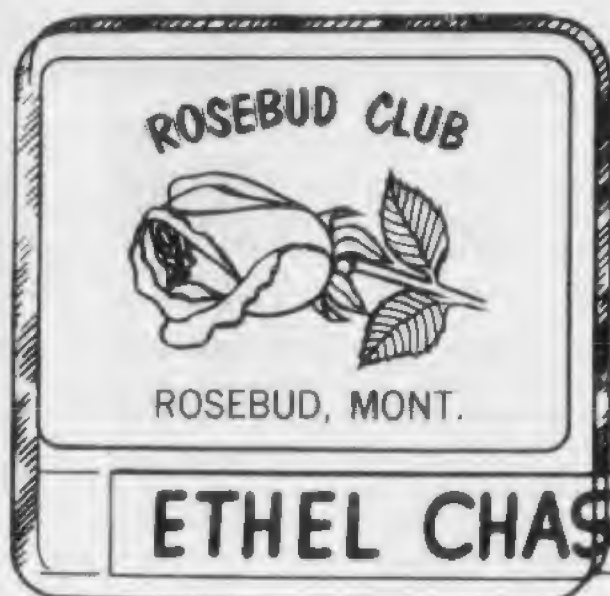


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CARMELA CAPONIGRI, Chicago, Ill.

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TUNE FOR THE MONEY

Sue Esco of the Guys and Dolls Club of Oklahoma City wrote the following ditty (which can be sung to the music of, "Open Up Your Heart"), to try to get money to roll more readily into the club treasury. Maybe it'll be of some help to YOU!

Gather 'round, you Guys and Dolls,
And listen while I sing
Just a little reminder
That it's dues time again.

We know (taxes, Christmas, etc.) must have
left you

Low on cash — but please, I beg you
"Open up your pocketbooks and pay."

If you like to square dance with us,

And I know you do,

Remember that the bills we pay

Regularly come due!

The hall we rent — the band that plays,

Everybody likes his pay;

So open up your pocketbooks tonight.

I said, we need your money, Please, Tonight!

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HOW FLIN FLON GOT ITS NAME

People often wonder how our town of Flin Flon, here in Manitoba, Canada, got its name. Probably not one Flin Flonner in a hundred could tell how it came to be. Strangers, thinking it must be French, pronounce Flin Flon in a way to make inhabitants flinch.

Actually, it is the nickname of one, Josiah Flintabbatey Flonatin, Esq., who was the central character in an old English penny shocker called The Sunless City. The book describes how the gentleman, employing a submarine, penetrated to the bowels of the earth through a

mysterious cave at the edge of a bottomless lake, and discovered a Mountain of Gold. Years ago a prospector, Tom Creighton by name, chanced upon the discarded remnants of the novel along a portage, far north of The Pas, and brooded over it for a whole winter. And when he found an outcropping of ore with a cave nearby, he decided, "Well, that must be old Flintabbatey Flonatin's hole!"

The name stuck, but it was abbreviated to Flin Flon. It boasts about 13,000 population, many of whom are enthusiastic square dancers just like me.—*Claude Joyce.*



May 26th - 27th

SQUARE DANCE

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Music by Jack Barbour and his Rhythm Rustlers

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EXHIBITIONS: Ivan Smith

ROUND DANCE (Program): Kay and Forrest Richards

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#203 — I LOVE YOU TRULY, couple dance. AUSTIN
SCHOTTISCHE. (I Love You Truly, couple dances, by
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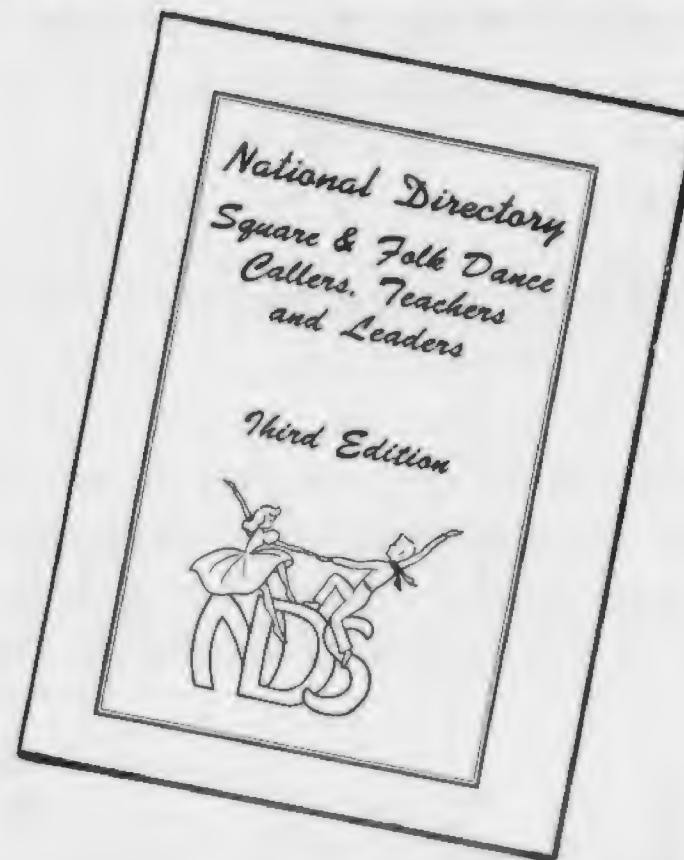


10 CALAIS COURT
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OKLAHOMA FESTIVAL DATE CHANGED

The Festival date for the Oklahoma North Central Square Dance Assn. has been changed from March 3 to April 28, 1956. The change was made necessary as the High School in Arkansas City, Kans., uses the Auditorium for its sports activities and the District Basketball Tournament was transferred to Ark City from Winfield during the first part of March, according to a note from J. Frank Ramsey, District officer.

THIRD EDITION READY



THIS MONTH the third edition of the National Directory of Square and Folk Dance Callers, Teachers and Leaders appears in print.

Published by the National Dancers Service, Inc., Box 4244, Tower Grove Station, St. Louis 16, Missouri, and edited by John Sabin, this little booklet has proved of inestimable value to the hundreds and thousands of square dancers all over the country who find it a ready guide to square dancing activities in every state and overseas. Listings of callers and leaders, as nearly correct as possible, with their addresses and often their phone numbers make this book a very handy reference. It is particularly valuable to those planning square dancing vacations, either in line with the National Convention this summer or at any time during the year. This little book provides names of leaders in the various areas through which you may be traveling and gives you a contact to whom you may write for information regarding the square dancing in each area.

TREASURES COME TO LIGHT

During the most vigorous shelf-cleaning Sets in Order has ever known—in keeping with the Spring Housecleaning season—a number of the “rare” issues—the first three Sets in Order magazines—came to light. On a first-come, first-served basis, these treasures can now be made available—and at the original price of 25 cents each. The issues include the very First Edition, November, 1948; January, February, and the much-sought-after September, 1949. Write us quickly if you're interested in any of these to complete your files. They ain't no mo'.

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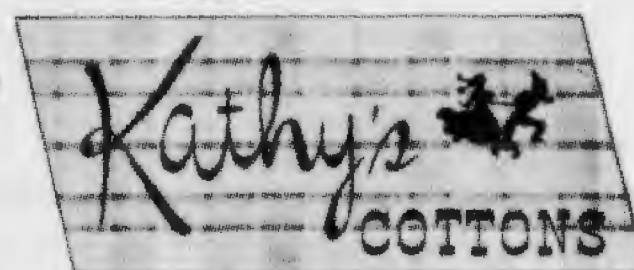
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- #8120—DREAMLAND TONIGHT—Round Dance.
- SKIN-'EM RINKY DEE—Round Dance.
- Two brand new round dance originals by Joe Boykin. Dick Barr does a nice job at the organ on these.
- #8121—LOOSE TALK (Flip Side) Johnny Schultz calls on this one with the Jerry Jacka Trio playing up a storm. This one is a must for you singing callers.

NEW RELEASES ON WESTERN JUBILEE

A brand new smash original by MIKE MICHELE, who gave you Louisiana Swing — Hoop De Doo—Carribean—Tennessee Polka Square and 14 other top notch singing calls... Lady O (to the popular tune Poor People of Paris) and

- #539—LADY-O (Flip Side) Called by Mike Michele, Music by Schroeder's Playboys.
- #540—LOOSE TALK (Flip Side) Called by Mike Michele, Music by Schroeder's Playboys.
- #541—LADY-O/LOOSE TALK—Both called by Mike Michele.
- #822—LADY-O—Instrumental by the Schroeder's Playboys (Key of G).

LOOSE TALK—Instrumental by the Schroeder's Playboys (Key of C).

—and for all you 'Hashers' here is some real hashin' up the floor called by

MARVIN SCHILLING—#577—WHEELBARROW/ALLEMANDE BREAKS #2

REMEMBER — ALL ABOVE RELEASES AVAILABLE IN 78 or 45 RPM

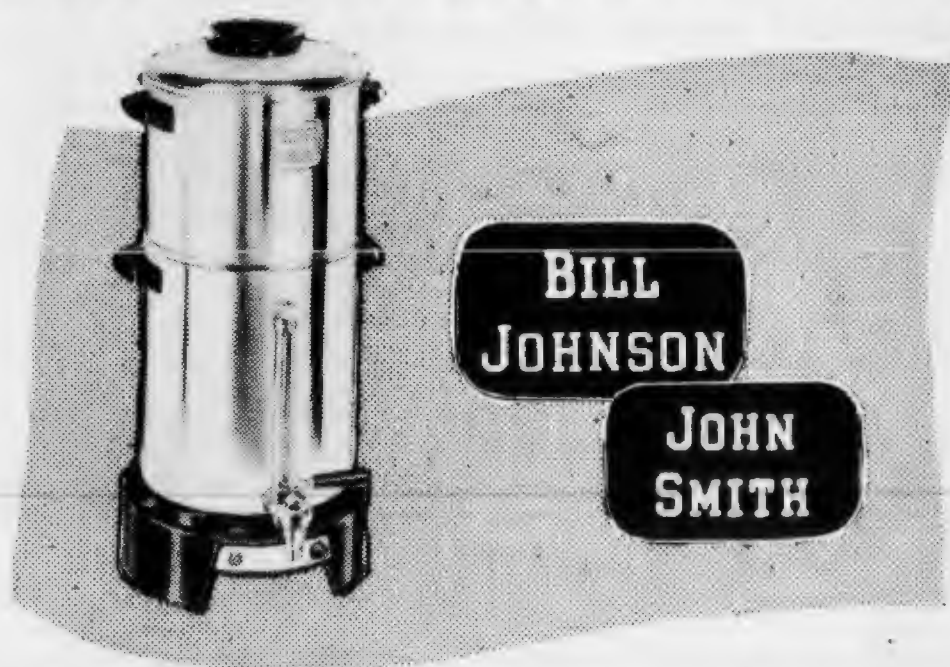
SEE YOU IN SAN DIEGO!

OLD TIMER RECORD CO., 3703 North 7th Street, Phoenix, Arizona

TAB CALIFORNIA TRAIL DANCES

WHIRLING TOPS . . . In recognition of the appeal for co-operation from California clubs in entertaining visitors to the 1956 National Convention in San Diego, Whirling Tops, a Los Angeles club, will stage a mammoth "Hospitality Dance" with a triple purpose: (1) A "Trail Dance" for out-of-state guests on their way to San Diego; (2) to show these dancers what real California-style western square dancing is like; and (3) to stage one of the best hoedowns ever. As M.C. for this event, Whirling Tops hopes to obtain a square dancer who is famous in other fields, and will be well-known to everybody. Callers will be "Brownie" Brown, George Elliott, "Jonesy," Joel and Ray Orme. Music will be by Jack Barbour and the California Clippers. Locale: the world-famous Sunny Hills Square Dance Barn near Fullerton, Calif. The date? Sunday evening, June 17. Tickets will be at a premium and you may reserve them by writing, or telephoning your requests to: Bill Putney, 9327 Gotham St., Downey, Calif. Tel.: TOpaz 2-9690. Californians will be charged \$2.20 per couple; out-of-state dancers will dance for free.

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462 N. Robertson Blvd., Los Angeles 48

ARE YOU IN YET?

Applications to the Fifth National Square Dance Convention, San Diego, California, are pouring in from all over the country and from outside the country, from Canada and from various parts of the world. Don't let anything keep you away from this one. To assure your place fill out the blank on the opposite page and send it in today. Note that there is information to fill in on both sides. A few minutes now will save you a lot of time and regrets later on. Plan to be among those present.

WHITTIER . . . The Whittier Quad Assn. invites delegates to the National Convention to be their guests at a Free Trail Dance on June 21, 8 P.M., at the Whittier Quad. Bob Ruff will M.C. and music will be by Bertha, Jack, and Bunky. Hosts and hostesses for this affair will be the Ruffs and Ruffles, Ruffs' Rounders, and Bob's classes sponsored by the Y.M.C.A. Help in obtaining motel reservations may be had by writing to Tom Homan, Public Relations Director, Whittier Quad, Whittier, Calif.

SOUTH COAST . . . South Coast Assn. of Square Dance Clubs will host a Trail Dance at Sunny Hills for Convention visitors on June 20, 8 P.M. until ?. Bob Van Antwerp and Harley Smith will be the duo M.C.'s and Floyd Webster and Lefty Davis will be in charge of the round dances.

WESTERN . . . Western Square Dance Assn. and member clubs extend a most cordial invitation to all square dancers who reside 200 miles or more from Pasadena, Calif., to their Trail Dance on June 20, at Pasadena Civic Auditorium. Your driver's license is your ticket to the dance. There are many additional points of interest around Pasadena, including the Huntington Library and Art Gallery and lovely Descanso Gardens.

PALM SPRINGS . . . On June 21, the Palm Springs Playhouse will be the scene of a Trail Dance with callers Osa Mathews and Larry Davidson. The dance starts at 8 P.M. Palm Springs is only 125 miles from San Diego.

CORRECTION . . . Perky, hospitable Harriette Blohm will stage *her* Trail Dance at Sunny Hills on June 19—not on June 21, as previously announced. "Jonesy" will call. Out-of-towners and out-of-staters are asked to send reservations to Harriette at 1301 N. Genesee, Hollywood 46, Calif.

Advance Reservation and Registration Application
Fifth National Square Dance Convention

Balboa Park, San Diego, California
Friday, Saturday, Sunday, June 22, 23, 24, 1956

Name _____ and _____
His First _____ Her First _____ Their Last _____

No. Children Coming _____ Ages _____

Street Address _____

City _____ State _____

Reserve Rooms for _____ for: Friday _____ Saturday _____ Sunday _____
Number _____

Hotel _____ Motel _____ Coming by: Car _____ ; Train _____ ; Plane _____ ; Bus _____

No. of Registrations Per Day: Friday _____ Saturday _____ Sunday _____

Desire Care for Children (No.): Friday _____ Saturday _____ Sunday _____

I am a Square Dance: Caller _____ Teacher _____ Leader _____ Dancer only _____

I am a Couple Dance: Instructor _____ Leader _____ Dancer only _____

IMPORTANT—READ CAREFULLY—In order to assure all visitors the maximum of choice accommodations, Convention delegates are asked to send advance registrations—\$1.00 per person per day (\$1.25 at the Convention)—with requests for housing reservations. Register early for best accommodations—saves money, too!

(over)

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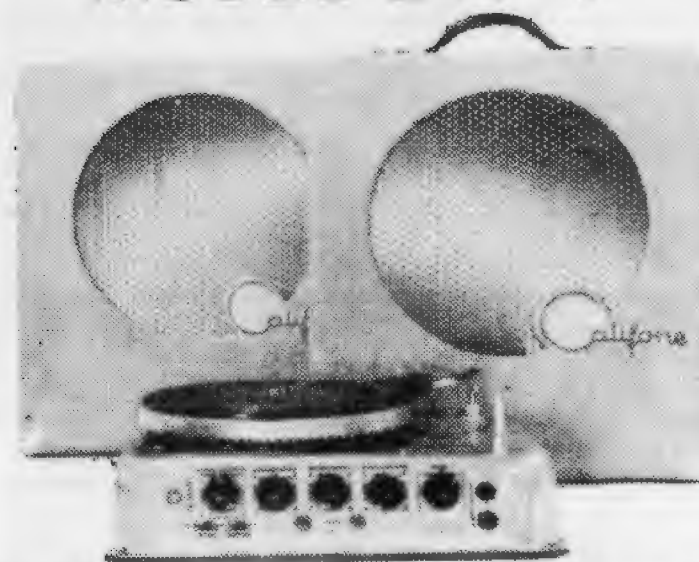
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List Price.....\$254.25
Net to Callers.....\$169.50

ADVANCE REGISTRATION FEES

Registrations for.....Adults @ \$1.00 per day each..... \$.....

Care for.....Children @ \$2.75 per day each (9 to 5)..... \$.....

Banquet tickets for.....Adults @ \$2.00 each..... \$.....

Banquet tickets for.....Children (under 12) @ \$1.00 each \$.....

Housing deposit.....Rooms @ \$10.00..... \$.....

Total \$.....

MAKE CHECKS PAYABLE TO:
FIFTH NATIONAL SQUARE DANCE CONVENTION

MAIL TO:
**BALBOA PARK ADMINISTRATION BLDG.
SAN DIEGO 1, CALIFORNIA**

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This is the Southern California Round Dance Teachers' choice for the Dance of the Month:
(For General Use by Square Dance Groups)

ROSE ROOM

By Bob and Nita Page, San Leandro, Calif.

Record: "Rose Room," Tempo 520.

Position: Semi-closed, facing LOD.

Footwork: Opposite, directions for the man.

Measures

PART A

1-2 Step Fwd, —, 2, —; Side, Behind, Side, Draw;

Moving LOD, step L, step R, maneuver so M back to COH, W facing M; in 4 quick steps, grapevine—step to side L, cross R behind L, step to side L, draw R to L.

3-4 Repeat meas 1-2 moving in RLOD.

5-6 Step Fwd, —, 2, —; Turn Away, 2, 3, —;

Taking open pos, facing LOD, step fwd L, R, then take 3 quick steps L, R, L turning away from partner to face RLOD, join inside hands.

7-8 Step Bwd, —, 2, —; Turn Away, 2, 3, —;

Moving LOD, step bwd R, step bwd L; then take 3 quick steps R, L, R turning away from partner, ending in semi-closed pos, facing LOD.

9-16 Repeat meas 1-8 ending in open pos, facing LOD.

PART B

17-18 Step Fwd, —, 2, —; Side, Close, Pivot, —;

Facing LOD, inside hands joined, step fwd on L, step fwd on R; step to side on L (twd wall for M), close R to L, cross L over R pivoting to face RLOD, join inside hand.

19-20 Step Fwd, —, 2, —; Side, Close, Pivot to Closed, —;

Facing RLOD, inside hands joined, step fwd R, step fwd L; step to side R (twd wall for M), close L to R, M crosses R over L pivoting to face LOD, as W crosses L over R pivoting and maneuvering to closed position with her back to LOD.

21-22 Step Fwd, —, 2, —; Rock, 2, 3, —;

In closed dance pos, M facing LOD, step fwd L, step fwd R, rock fwd L, rock bwd R, rock fwd L.

23-24 Step Fwd, —, 2, —; Rock, 2, 3, —;

Repeat meas 21-22 starting on R.

25-32 Repeat meas 17-24.

Sequence: A, B, A, B, A, ending with bow.



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for callers

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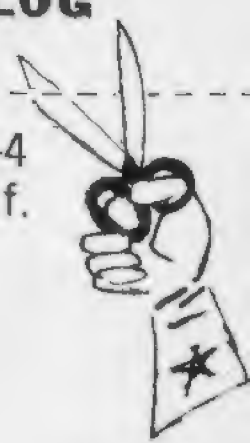
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TWO BIRDS WITH ONE STONE !!

As you know, the National Convention will be held in San Diego, California, this year from June 22 to June 24. Here's a suggestion for those of you who plan to attend the Convention and can arrange additional time. The first Summer Asilomar Square Dance Institute of 1956 opens June 26 (a day and a half after the close of the National Convention). Asilomar is located near Monterey up the California Coast north of San Diego and there is much to see along the way. Why not plan to attend Asilomar and add another wonderful experience to your visit in California. There are special planned programs for the children. Write today for explanatory brochure and application blank.

3 SESSIONS IN 1956: June 26—July 1, July 2—July 7, July 29—Aug. 3

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